

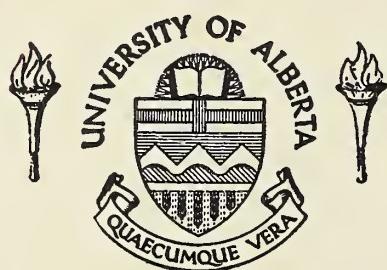
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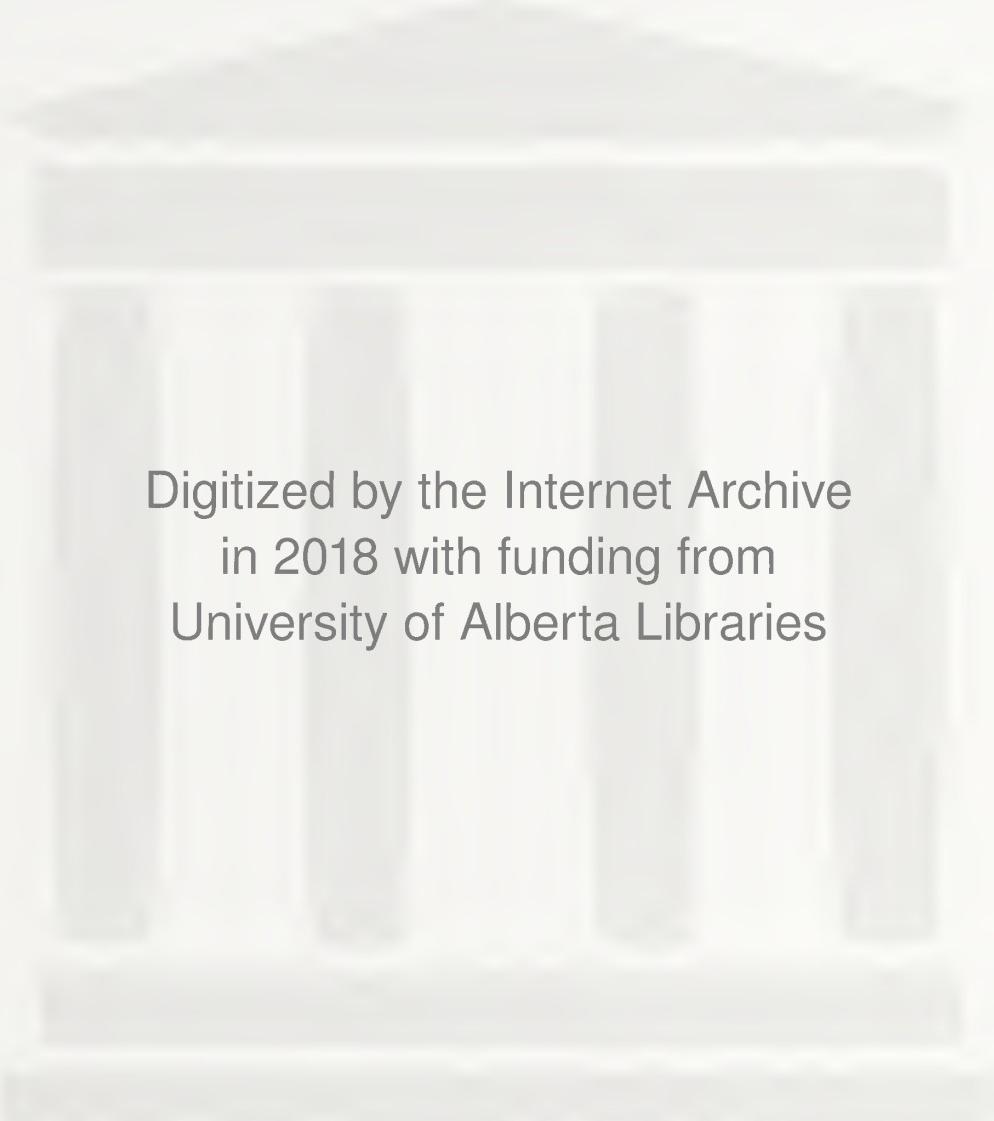
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THE UNIVERSITY OF ALBERTA

A BIBLIOGRAPHICAL STUDY OF THE EVOLUTION
OF MODERN ART AND ITS INFLUENCE
ON ART EDUCATION TODAY

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF EDUCATION

DIVISION OF SECONDARY EDUCATION

by

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The Author

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PREFACE

The purpose of this thesis is to investigate the relationship between modern movements in art, and theory and practice in art education. More specifically, it is concerned with the extent to which the former has influenced the latter.

The work is divided into two major divisions: Part I includes a bibliographical study of the evolution of modern art. Part II is an effort to show what influences, stemming from these changes as portrayed in Part I, have had an effect on art education today.

The chapters in Part I follow the sequence of events with the four major movements discussed in detail.

Chapter VIII in Part II outlines the evolving concept of art as a subject appropriate for the school curriculum, a result achieved by the new psychology of learning and other experiments carried on by outstanding educators of the day.

Chapter IX discusses the impact of impressionism on contemporary art education.

Chapter X deals with the method of teaching creative

design, a method resulting from post-impressionism.

Chapter XI traces the influence of expressionism and child art in the modern classroom.

Chapter XII summarizes modern trends in teaching art.

Works of the following writers in art have been especially helpful in this study: Cheney, D'Amico, Gardner, Gombrich, Loran, Lowenfeld, Myers, Pearson, Payant, Read, and Venturi.

Courses of studies in art education from provinces across Canada have also provided ample material to advance this work.

PART ONE

EVOLUTION OF MODERN ART

CHAPTER I

INTRODUCTION

Lionello Venturi, in his little book called Four Steps Toward Modern Art has treated adequately the works of four outstanding artists who had deviated from the common practices of their milieu to venture out into unknown horizons in the field of aesthetics.

Even as early as the Renaissance period, modern art had found a predecessor in the works of Giorgione of Castelfranco (1478-1510), who, cutting the ties that held Florentine and Paduan traditions, took the first step toward modernism in his art. He modified the traditions of the past by emphasizing the quality of light, and he greatly concerned himself with this newly-found element (a forecast of modern impressionism).

Another of Giorgione's great discoveries was that shadow harbored color. His adding color to shadow, an unprecedented thing, initiated another aspect of modern impressionism. The trend of the day had been away from formal organization. Everywhere, in Flanders, in Germany, in Rome, structural organism was being forgotten in the haste to be scientific, realistic, natural. The Florentines had detached the figure of man from the surrounding space;

Giorgione wanted to immerse it in atmosphere.

He painted

a landscape with figures, instead of a figure with landscape background, thus renouncing the painting of a story about man in order to express his love of nature (and) that very day a new voice was heard which anticipated modern thought and feeling.¹

The importance of Giorgione as contributor toward modernism is evident in Venturi's words:

In less than ten years of activity, Giorgione painted some of the greatest masterpieces of Italian art and liberated Venetian painting from the limits, however broad and glorious, of the humanistic art of Florence. A conquest of freedom is always a step forward in the civilization of mankind.²

A second step toward modernism was found in the works of Caravaggio (1569-1608), a sixteenth century tenebrist who protested against the weaknesses of the mannerists and of the classicists. His chiaroscuro concentrated on strong lighting of some detail and on obscuring all else in darkness. His late works, particularly The Supper at Emmaus, foreshadowed the luminism found in the art of the seventeenth century.

What happened to European art after Giorgione and Caravaggio is told in this work. For a time realism came to the fore in private collections, while classicism remained dormant in churches and public buildings.

¹ Venturi, Lionello. Four Steps Toward Modern Art. New York: Columbia University Press, 1956. p. 6.

² Ibid., p. 20.

A reaction then followed in the form of neo-classicism which triumphed in the second half of the eighteenth and first half of the nineteenth centuries, in spite of the existing trends of romanticism and realism. It has been said that the artist frees himself from tradition in order to attain a new ideal, and this truth may be applied to the third great master, Edouard Manet (1832 - 1883) who took another stride toward modernism.

Manet rebelled against classicism, romanticism, realism, ideals forced on art by intellectuals and moral principles. He longed for something spiritual. Like Constable and Corot, the idea of the "unfinished" entered his mind.

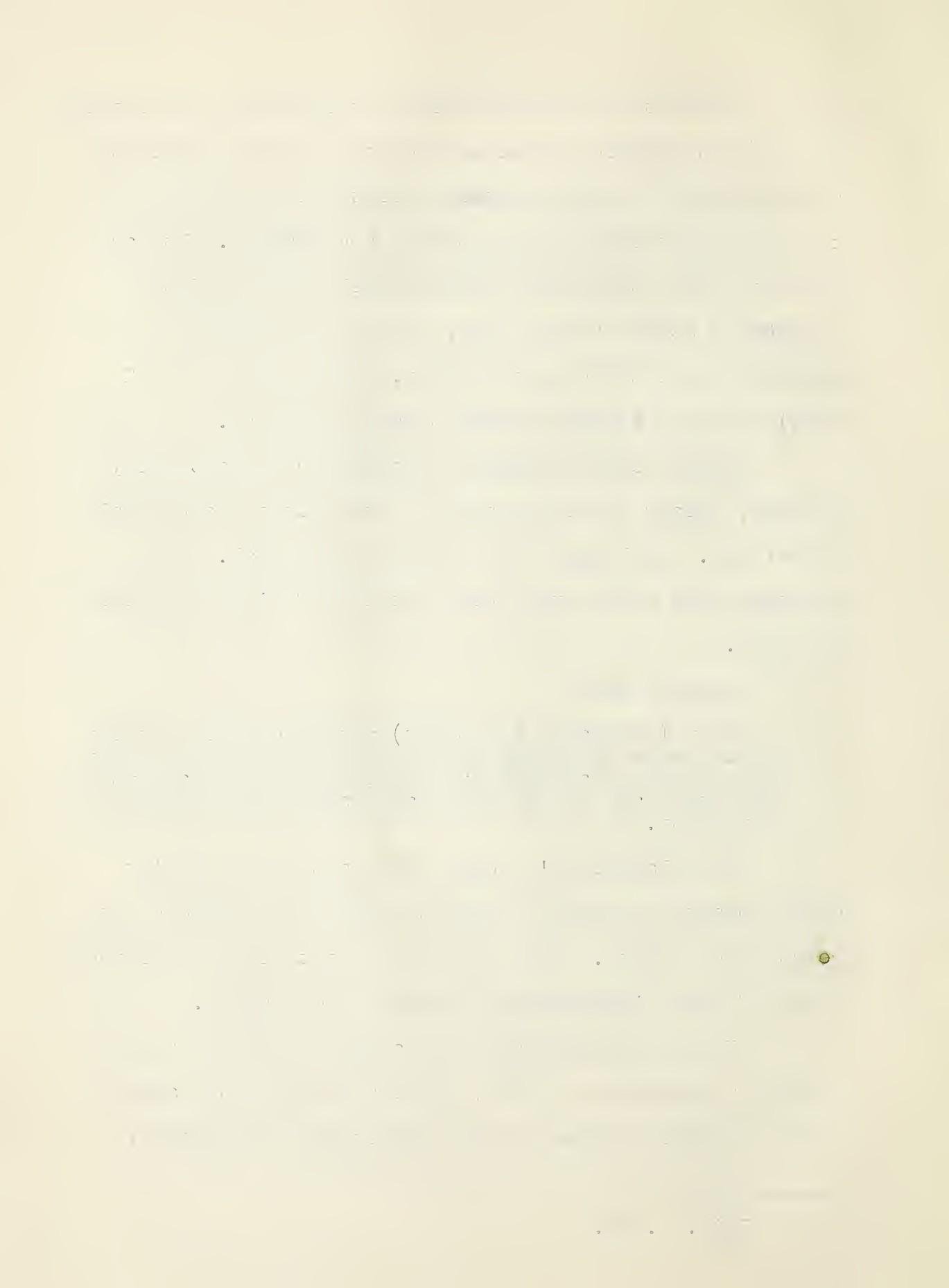
Venturi says:

They (Constable and Corot) achieved some of their masterpieces by stopping the painting as soon as they became aware that they had expressed their imagination completely and before they had reached the illusion of reality. 3

The classicist's ideal was beauty; the realist denied beauty to stick to reality; Manet disregarded both beauty and reality. His creations in art were the reproductions of sense impressions received from reality.

It was the expression of a way of seeing, a pure vision, a synthesis of form, light and color, the aesthetics of impressionism of which Manet was the creator.

3 Ibid. p. 49.



Here was

the autonomy of art based on pure vision and the meeting point of both art and aesthetics at the end of the nineteenth century.⁴

Paul Cezanne (1839 - 1906) was the last of the four dynamic leaders who stepped forward toward modernism in art. Early in his life he embraced impressionism, but he soon became dissatisfied on account of his great desire to make of impressionism something "solid and enduring". His objective to put nature into order, to create solidity in structure, and organization in space was realized by means of his sensitive use of color.

Venturi says of him:

Architectural construction, geometric forms, integration of orange and blue, these are the three elements which put together, allowed Cezanne to realize his plastic-chromic vision in depth. Hence his love for volumes -- that is, for plastic forms realized through colors.⁵

His creation of cubism was novel in the development of art. Cezanne further destroyed unity in space by creating a succession of vision, using various points of view and distorting his figures to attain his end. This was the most important break between modern art and art of the past.

4

Ibid., p. 58.

5 Ibid., pp. 63 & 64.

Modernism may be summed up in Cezanne's own words:

"To paint is not slavishly to copy the subject; it is to find harmony between the numerous relations . . . To see in nature is to separate the character from the model."

CHAPTER II

MODERN MOVEMENTS IN GENERAL

Aristotle once said that art is imitation, and this was held to be true until the eighteenth century when scientific investigation brought forth new social, philosophical, political, and economic conditions hitherto unknown in the world.

During the Renaissance period, change in social living and change in artistic production ran parallel to each other; consequently the artist was accepted and understood by the masses. Outstanding artists of the time were great intellectuals, men of science: Brunelleschi, Ucello, Piero della Francesca, Leonardo da Vinci, Michelangelo.

It was during the Post-Renaissance period, the sixteenth, seventeenth, and eighteenth centuries, that the liaison between the artist and the public became disturbed. With the establishment of the Academies and compulsory standards based on the analysis of the past, the artist was prevented from venturing into new techniques; those who did try were isolated to the point of starvation only to meet posthumously fame and honor.

In 1648 the French Academy of Painting and Sculpture was founded, chartered, and brought under state control by King Louis XIV. The purpose of this Academy was to organize and administer the arts as a natural industry.

In 1666 the Academy extended the facilities of its school by creating the French Academy in Rome, which was awarded to those artists who successfully exhibited their works in accordance with the rules of the Academy.

The Academy stipulated that art should portray only important and noble subjects of classical antiquity; that it should be sculptural in its form and outline as the clarity of the drawing was of extreme importance; that art be a function of the state avoiding anything trivial and private in subject matter; that no artist exhibit in public without having first obtained the consent of the Academy which prescribed "An Exhibition of Youth" once a year for two hours only; that the judge of these paintings be none other than the king himself or his delegate.

Hauser in his Social History of Art summarizes the powers of the Academy in these words:

The Academy has at its disposal all the benefices that an artist can ever hope to receive, and all the instruments of power to intimidate him. It makes state appointments, bestows public commissions, and confers titles; it has a monopoly in art education, and is able to supervise the development of the artist from his first beginnings to his ultimate employment; it awards prizes and above all the Roman prize, and

pensions; permissions to exhibit and to take part in competitions has to be obtained from it.⁶

In 1760 the excavations at Pompeii and Heraculeum in Italy uncovered impressive remains of Roman civilization and this gave rise to the neo-classical style in art.

In 1789 the Royal French Academy, influenced by the archeological studies of Winckelman, had returned to pure classicism as an ideal.

The technical aspects of the classical revival were based on:

1. rules for good composition and design
2. theories drawn from the studies of the Old Masters
3. themes of political significance (this later gave way to narrative and archeological subjects)
4. the illumination of a figure from one side to give the desired sculpturesque effects
5. the insistence upon drawing giving precedence to color
6. the use of a dull brown or black color in shading an object regardless of its actual color
7. the rubrical application of a dull brown tone over the surface of the canvas before the paint was applied
8. the stately reserve and lack of movement in compositions
9. the lack of emotional feeling in the stoic expression of the figures portrayed

6

Hauser, Arnold. The Social History of Art, Vol. I. London: Routledge and Kegan, 1951. p. 445.

Jacques Louis David (1748 - 1825), outstanding leader of the neo-classical movement, had controlled French art for thirty years. From 1800 Davidian classicism was firmly established, and it resulted in the foundation of art galleries and special institutions for the training of young artists. As a consequence of this, art became a "study" of the past rather than the expression of existing times.

Bernard Myers is of the opinion that the classical revival of the eighteenth century was instrumental in hastening the many new forms of art that came into vogue during the nineteenth and twentieth centuries. Each new development was a reaction against the status quo of the preceding generation.

In his volume Understanding the Arts,⁷ Myers speaks of the logical progression that takes place in the evolution of modern art: the baroque of the seventeenth century versus the neo-classicism of the eighteenth; neo-classicism versus the romantic of the nineteenth; and finally naturalism versus realism and its ramifications, which will be explained in succeeding pages.

7

Myers, Bernard. Understanding the Arts. New York: Henry Holt and Company, 1959.

Jean Auguste Ingres (1780 - 1867), successor of David, whom Cheney, Gombrich, and Gardner, all claim to be a greater artist than his predecessor, lived to see the fall of the academicians, and the rise of the romanticists. In his disappointment, he left Paris saying:

What is there to do in such barbarous times? What remains for the artist who believes in the Greeks and Romans? He must retire. That is what I am doing. Not one more brushstroke for this public that has so little feeling for the artist that is noble.⁸

The impact of neo-classicism was felt not only in art, but also in the other fields of aesthetics. The poetry produced during this epoch was intellectual rather than emotional, imitative rather than creative. It was actually prose written in verse. As the artist sought precision in line, so the poet aimed at correctness and elegance in expression through the imitation of the Greeks and Romans.

In the fields of French literature and philosophy, the names of Voltaire and Rousseau were outstanding. The prominent philosophies of the day were rationalistic as manifested in the works of the German, Kant, and of the French, Diderot and the Encyclopedists.

⁸ Cheney, Sheldon. The Story of Art. New York: The Viking Press, 1947. p. 35.

The neo-classical period in music included the lives of four famous musicians, namely, Christoph Gluck, noted for his opera; Franz Haydn, who established the basis of modern orchestration and sonata form; Wolfgang Mozart, who was equally as great in symphonic music and opera; lastly, Ludwig van Beethoven, who in his great symphonies, piano, Mass, opera, and oratorios, represents the culmination of the classical styles and forms in the transition period into the nineteenth century.

This transition period from the Old to the New became known as the romantic period, the characteristics of which as found in philosophy, literature, art, and music may be summed up as follows: (1) Individualism (2) emotionalism (3) subjectivity, replacing the objectivity of the classical past (4) worship of the imagination (5) nationalism.

Gardner, Cheney, and Myers have written well on the contrasting elements found in classicism and romanticism. Gardner says:

Meanwhile a storm had burst into the Revolution, the result of which was to liberate powerful energy and tumultuous feelings that could not find expression in the cold severity of David's and Ingres' ideals.⁹

⁹ Gardner, Helen. Art Through the Ages. Third edition. New York: Harcourt, Brace and Company, 1948. p. 674.

Cheney believes that

the Romanticists were to be the principals of one of the great battles of art history, in the decade 1820 - 1850, during which they were to replace the Classicists as the recognized revolutionary group Roughly, the Romantic artist, individualistic in temperament, emotionally impulsive, caring for the fire and movement and variety of life, tries to put into his canvas a warm and glowing reflection of his feelings and a stirring record of an event emotionally significant. He works in the two directions of exciting subject and animated medium. In the matter of medium, he utilizes color generously, even dramatically . . . where the classicist had paled down his colors, arriving at a smooth and lifeless greyness; and he utilizes movement, both by showing the figures "on the move" and by a technical device of emphasizing diagonals and interweaving figures in a sort of motion pattern . . . where the ideal of the Classicist had been that of a few figures set out, postured, as in sculpture, and in a composition static and grave. ¹⁰

Myers contrasts classicism versus romanticism of the late eighteenth and early nineteenth centuries, when he writes:

The first is a reaction to the casualness and charm of the Rococco, and the second at least in part, is a reaction to the formality of a new Classicism. ¹¹

He pushes his point further when he contrasts the fashionable elegance and prestige of the classic, Canova's Perseus, and the new romantic style as found in Delacroix's The Massacre of Scio.

¹⁰ Cheney, Op. cit., pp. 18 & 19:

¹¹ Myers, Op. cit., pp. 393 & 394.

His findings may be tabulated thus:

| NEO-CLASSICISM | ROMANTICISM |
|---|---|
| 1. cold in color | 1. warm in color |
| 2. hard and precise in form | 2. diffuse in form |
| 3. emphasis on outline in approved classical style | 3. de-emphasis on linear wherever possible |
| 4. reserve and stately in deliberate lack of movement | 4. much physical movement |
| 5. path laid down by the artist for spectator's eye to follow easily in smooth flow | 5. dynamic light and dark quality with sudden change stimulated by bright color impelling the eye to move irrationally back and forth |
| 6. absence of defined emotion | 6. presence of a well-defined and intense emotion |

In France, art lagged behind the political developments until the post-revolutionary romanticism began to reflect a new outlook on life. The innovations of Constable and Turner in England had an immediate effect upon French art.

Theodore Gericault (1791 - 1824) and Eugene Delacroix (1799 - 1863), the most typical of the romanticists, initiated the unusual and the spectacular into their art, and this became the norm of romantic painting. Gericault's The Raft of Medusa and Delacroix's Massacre of Scio defied all rules of the Academy and ushered in a new era.

The Barbizon School, too, sometimes known as the "Men of 1830", consisting of Camille Corot (1796 - 1875),

Constant Troyon (1810-1865), Jean Francois Millet (1814-1875), Jules Dupre (1812-1865), and Charles Daubigny (1817-1878), influenced by the landscape painters of England, retired into the Forest of Fontainebleau in order to exercise their freedom. These "Men of 1830" in France may be compared to the Pre-Raphaelite Group in England of which Dante Rossetti (1828-1882), Holman Hunt (1827-1910) and Ford Brown (1821-1893), were the chief exponents.

Hauser remarked that later this freedom became no longer the privilege of the few, but

the birthright of every artist, and every gifted individual. Pre-romanticism allowed only the genius to deviate from the rules, Romanticism proper denies the validity of objective rules of any kind. All individual expression is unique, irreplaceable and bears its own laws and standards within itself; this insight is the great achievement of the Revolution for art. The romantic movement now becomes a war of liberation not only against academies, churches, courts, patrons, amateurs, critics and masters, but against tradition, authority and rule. The struggle is unthinkable without the intellectual atmosphere created by the Revolution. The whole of modern art is to a certain degree the result of this romantic fight for freedom . . . However enthusiastically the artist of our time acknowledges the authority of schools, groups, movements, and professes faith in his companions, in arms, as soon as he begins to paint, to compose, to write, he is and feels alone. Modern art is the expression of the lonely human being, of the individual who ¹² feels himself to be different from his fellows.

Hauser goes on further to say that the revolution and the romantic movement marked the end of a cultural epoch in which the artist appealed to society. From that time art ceased to be a social activity guided by conventional criteria, but instead it became a medium of self-expression creating its own standards. The revolution put an end to the dictatorship of the Academy and the monopolization of the art market by the court and the aristocracy.

In 1791 the Legislative Assembly abolished the privileges of the Academy and bestowed on all artists the right to exhibit in the Salon.

In 1793 the "Commune des Arts" was founded, a free and democratic association without special groups and privileged classes. In the same year the "Club revolutionnaire des Arts" arose. But all these were under the direction of the Committee of Public Instruction. The Academy was suppressed merely as owner of the monopoly of exhibition; it still exercised its powers over the instruction for some time and thereby preserved its influence. Soon, however, this privilege too was taken from the Academy by the establishment of the "Technical School of Painting and Sculpture", which permitted art instruction to be given in private and evening classes.

One great factor that contributed to the democratization of art was the establishment of museums. Prior to the revolution only those artists who were in a position to journey to Italy benefited by the works of the great masters. With the opening of the museum at Louvre in 1792, this privilege was available for all young artists who cared to study and copy the works of their predecessors.

Hauser claims that romanticism was of "epoch-making importance" and that it represented one of the most "decisive turning points in the history of the European mind." The romantic movement, however, was short-lived, and soon gave way to the first modern movement, realism.

Although this study is primarily concerned with the evolution of painting, it might be well for us to scan the corresponding developments that took place in the other arts. In the field of literature a long list of illustrious writers appear. In England, Byron, Wordsworth, Scott, Thackeray, Dickens, Hardy, Carlyle, Coleridge, Keats are the most outstanding. In France, Hugo, Dumas, Lamartine and Musset were the leaders. The United States, too, produced some writers of note, among whom were Emerson, Thoreau, Longfellow, Mark Twain, and Hawthorne.

The romantic movement had its impact on music, for we find in the second half of the nineteenth century that

the opera reached its peak in Italy. In Germany, Richard Wagner (1813 - 1883), one of the greatest geniuses of all times, achieved the fusion of the arts in his music dramas. Music, stagecraft and poetry were united into a new dramatic whole. About this time the piano came into vogue, and many new forms, works without precedented structure, parallel to those of the other arts came into being, such as the romanze, fantasy, nocturne, ballade, novelette, and others.

Reaction against the romantic school later produced two channels of expression in the arts, namely, nationalism and the development of French Impressionism. The latter result will be discussed in Chapter IV of this work.

CHAPTER III

REALISM: THE FIRST MODERN MOVEMENT

Writers in art have endeavored to define the term realism in such phrases as "reaction against romanticism", "maximum of fact and minimum of content", or the "rational representation of objects". Some have claimed that realism is more obvious than the visual facts, and to such a degree that it has degenerated into naturalism. But naturalism is outside the creative field of the artist because it is merely imitation; thus it is not an art, but a craft.

Cheney in his World History of Art¹³ has devoted a chapter of thirty pages to the "March of Realism". He implies that the revolutionary movements of the nineteenth and twentieth centuries, roughly dated 1790, 1830, 1850, and 1875, were all part of the "maturing Renaissance realism":

Nineteenth century phases, still labeled for convenience classic, romantic, realistic, and impressionistic are tumbled into one basket tagged "varieties of realism".¹⁴

¹³ Cheney, Sheldon. A New World History of Art. New York: Viking Press, 1956.

¹⁴ Ibid., p. 551.

Helen Gardner classifies realism as one of the major movements in modern art:

The Arts, meanwhile were passing through two phases. The first from 1820 to 1850, was the romantic movement whose fervor was symptomatic of a new age that was replacing the dying Renaissance. In glorification by the romantic movement of human emotions and of subjective individual reactions may be a basis for the expressionism of today; and its intense search for undiscovered beauties led it first out of doors, and then into the paths of legends, primitive and medieval life, and exotic cultures.

The second phase -- a result of the scientific attitude -- was a realistic movement. This meant not only a realistic imitation of nature on the part of some painters -- an influence of the newly discovered camera -- but a change in subject matter from the historic, legendary, and exotic themes to the everyday life, particularly the life of the people.¹⁵

The situation in Paris in the 1850's was that of three mutually antagonistic groups, i.e.: (1) the Academicians who persisted to paint in the "grand manner" (2) the Barbizon group of landscape painters (3) the Independents. It was of this last that realism was born.

The invention of the camera, the rise of the middle class, and the introduction of materialistic philosophies, all had their impact on the art of the times. The bourgeois had control of buying art for home decorations, and also for collecting masterpieces for museums. They demanded a type

¹⁵ Gardner, Op. cit., pp. 663 & 664.

of art that could be understood by the masses. Realism and naturalism satisfied their needs. But the middle class was unable to judge the fine quality of the arts, and thus art began to decline. Even the aims of the artist were on a comparatively low level, as the words of David Wilkie imply: "To know the taste of the public, to know what will best please the employer, is to the artist, the most valuable of all knowledge". This attitude, however, was not out of tune with the materialistic philosophies of the day.

The origin of the realistic movement has been attributed to Gustave Courbet (1819 - 1877), a Frenchman, who, protesting against the artificialities of the Academicians, became engrossed in reproducing the actualities of nature, a photographic camera-like verisimilitude of common everyday things.

Cheney described Courbet's reasoning thus:

He (Courbet) vociferously maintained that the whole aim of painting was to set down without reserve what nature presented to the eye. ¹⁶

According to Cheney, it was Courbet's opinion that nature had been 'forced' by the classicists, in so far as they painted photographically each part of the picture, and then assembled the parts to make a complete

16

Cheney, Op. cit., p. 567.

whole, a chilled sculpturesque production.

The romanticists, too, had 'forced' nature, but in the opposite direction. The reality they conveyed was a sense of movement, a dramatic artificial animation, that superseded the 'conscious correctness' of the classicists.

Courbet was dissatisfied with both groups, so he decided to find a better way of seeing things. His motto was to paint what he actually saw -- camera truths and nothing else. He turned to commonplace subjects and used immense canvases to portray his themes, some of which like the Real Allegory shocked the multitudes. Courbet's contribution to modern art may be found not so much in his paintings as in his writings. In one of his manifestos he proclaims:

The most precious of all things for the artist is his originality, his independence. Schools have no right for existence. There should be painters only . . . Without being of any school or party, I have studied the art of the ancients and of the moderns. I have not more wished to imitate the one than to copy the other . . . By gaining knowledge I wanted only to perfect my own individual power . . . power to transcribe the manners, ideas, and look of our time according to my understanding: in a word, to produce a living art, not only as a painter, but as a man. I am not only a socialist, but a democrat, and a republican, a supporter of every revolution. Moreover I am a sheer realist, and that is I adhere loyally to actual verity. The principle of realism is the denial of the ideal; in line with the negation of the ideal, I arrive at the emancipation of the individual, and at democracy. Realism is the essence

of a democratic art. It existed in the representation of things that the artist can see and handle. 17

Crosby's revised edition of Helen Gardner's Art Through the Ages has given an account of the terms realism and naturalism:

To define such paintings of everyday life and of landscape interpreted without sentimentality, a leading modern critic has introduced the term "naturalism". Courbet preferred the term "realism", which he used as a slogan for a large one-man exhibition of his work in 1855. There is something to be said, however, for the newer word, since remarkably realistic techniques had been used much earlier, notably in Roman art and in Flemish and Dutch painting. By "naturalism" we understand a kind of art in which the subject and expression are strictly contemporary. In naturalistic art the artist portrays only objects and situations which he has seen and experienced himself. 18

Bernard Myers, the great authority on modern art, also gives an appropriate explanation on this subject:

In Naturalism, the artist relates as many factual details as possible, building up his picture carefully and meticulously with constant recourse to the actual photographic appearance of things, their shape and their texture, the reflections of color from one object to another, and so on. 19

Myers then proceeds to contrast the realistic painting, Daumier's The Uprising with a romantic painting, Delacroix's The Massacre of Scio. He explains that as the

¹⁷ Cheney, Sheldon. The Story of Modern Art. Fourth Printing. New York: Viking Press, 1947. p. 131.

¹⁸ Crosby, S. Helen Gardner's Art Through the Ages. Fourth Edition. New York: Harcourt, Brace and Company, 1959. Page 661.

¹⁹ Myers, Op. cit., p. 400.

realist works along the path of general truth, so the mass action in The Uprising encompasses a large number of people as the collective hero; while in the Massacre at Scio, the minute details of each individual scene become part of the spectator's emotions and he, himself, is involved in the struggle.

The naturalist paints his picture in close imitation of the camera, a verisimilitude of nature. An appropriate example of this may be found in Chardin's Child With A Top. Here the glass of the bottle, the edge of the table, the tiny details on the top of the quill may be easily seen, and each bears a close resemblance to the articles found on the table in Vermeer's painting The Woman With A Jug. To copy nature as the camera does became more and more the objective of many painters.

Hauser, commenting on the opinion of conservative critics, has aptly described their arguments against the naturalism of the day:

Naturalism lacks all idealism and morality, luxuriates in ugliness and vulgarity, in the diseased and obscene, and represents an indiscriminate, slavish imitation of reality They feel the ugliness of his (Courbet's) peasants and workers; the corpulence and vulgarity of his middle-class women, are a protest against the prevailing society Daumier described the state-supporting bourgeois in his obtuseness and hardness of heart, scoffs at politics, his justice and his amusements and uncovers the whole phantom-like comedy hidden behind bourgeois respectability. It is unmistakably clear that the motifs here are conditioned

more by political than by artistic considerations. 20
... The hypocrisy of the bourgeois is accompanied by the general lowering of the culture of the prevailing society. 21

20 Hauser, Op. cit., p. 776.

21 Ibid., p. 796.

CHAPTER IV

IMPRESSIONISM

During the second half of the nineteenth century a new vista of art experiences opened the way to a second movement towards modern art, a movement which gave emphasis to techniques, methods, materials, and feelings of the artist rather than to the work itself. French Impressionism is the offspring of Realism. It was the art historian, Cheney, who said that Impressionism is "Realism's last child."

Impressionism had grown slowly and signs of its coming were foreshadowed in the works of Leonardo, Titian, Rubens, Constable, Turner, Velasquez, Delacroix, and finally Goya, the greatest of the realists. Two influences that hastened its development were the discovery of Japanese prints and the innovation of the camera. The former inspired the use of pure light colors, while the latter brought on a wave of realism which could not compete with the speed and accuracy of photographic productions. The ability of the camera to duplicate the outward appearance of the world in minutest detail and accuracy led the artist to focus his attention on new explorations and experience

new resources.

The tremendous advance in science during this era contributed greatly to the knowledge of optics and color. Chevreul, a French scientist, wrote a book on color in which he proves it to be not a simple but a complex matter. He says that grass is green at close range (local color), but blue in the distance (atmospheric color). Snow is white, but it may be amythest, pink, copper-colored etc. on the mountain peak. Thus everything in nature is the color of the light that falls upon it (illumination color).

He remarked that in shadow, too, there is color, the complementary color of the light portrayed. Thus the impressionist landscape painter, before he applies his brush to the canvas, must consider four things:

1. local color (the color at close range)
2. atmospheric color (the color in the distance)
3. illumination color (the color found in the glow of the sun which differs at noon from sunset)
4. complementary color (the color found in shadows)

Manet claimed that the main person in the picture was the color.

These newly-discovered scientific theories of color are adequately defined in the words of Camille Mauclair:

In nature no color exists itself. The colouring of an object is our illusion: the only creative source of colour is the sunlight which envelops all things,

and reveals them according to the infinite modifications . . . Only artificially can we distinguish between outlines and colour; in nature the distinction does not exist . . . Colour being simply the irradiation of light, it follows that all colours are composed of the same elements as sunlight, namely the seven tones of the spectrum . . . The colours vary with the intensity of light. There is no colour peculiar to any object, but only more or less rapid vibration of light upon its surface. The speed depends, as is demonstrated by optics, on the degree of the inclination of the rays, which according to the vertical and oblique direction, give different light and colour What has to be studied in these objects, if one wishes to recall their colour to the beholder of the picture, is the composition of the atmosphere which separates them from the eye. This atmosphere is the subject of the picture.

A second consequence of this analysis of light is, that shadow is not the absence of light, but light of a different quality and of different value. Shadow is not part of the landscape where light ceases, but where it is subordinate to a light which appears to us more intense. In the shadow the rays of the spectrum vibrate at a different speed. The third conclusion resulting from this: the colours in the shadow are modified by refraction

The colours mixed on the palette compose a dirty grey . . . Here we touch the very foundation of Impressionism. The painter will have to paint with only the seven colours of the spectrum, and discard all others; that is what Claude Monet had done so boldly, adding to them only black and white. He will . . . place on his canvas touches of none but the seven colours juxtaposed and leave the individual rays of each of these colours to blend at a certain distance, so as to act like sunlight itself upon the eye of the beholder. 22

Having studied the theories of color-chemists and color-physicists, the impressionists now abandoned their studios to catch a glimpse of the rainbow tints and fleeting

22 Dewhurst, W., Impressionist Painting.

New York: Charles Scribner's Sons, 1904. p.p. 107 & 108.

shadows. In their eagerness to catch effulgence of light, they destroyed structure and lost form in the shimmering colors. They painted subjects hitherto thought to be unpaintable, such as fog, mist, rain, snow, sleet, etc. They purified color of its muddiness into which the nineteenth century painters had degenerated in their endeavor to imitate the Old Masters which had darkened with age.

To gain their desired effects, they created a new technique of "divided color" commonly known as "divisionism" or "pointillism", which is based on the principle that all colors are derived from the three primary colors, red, yellow and blue. Thus to obtain secondary colors, the artist need only to apply little dots of complementary colors side by side on the canvas and wait for the eye of the beholder to do the mixing.

Gardner calls attention to this:

The objective of the Impressionist was to create an illusion of light and atmosphere, of light enveloping objects, which required an intense study of light as a compound of color and its action upon surfaces. Local color, the Impressionist discovered, was but relative, because the reflections from objects and because of modifications due to juxtaposed colors. Complementaries, for example, if used side by side in large areas, intensify each other; if used in small quantities, they fuse into neutral. Shadows are not grey but they are composed of colors that are complementary to the hue of the object casting the shadow, if not modified by the reflections or other conditions. 23

23 Gardner, Op. cit., pp. 681 & 682.

Referring to techniques used by the impressionists,

John Rewald remarks:

Little by little they were abandoning the usual method of suggesting a third dimension by letting the so-called local color of each object become more sombre as the object itself seemed further away from the source of light and plunged into the shadow. Their own observations had taught them, that the areas in the shadows were not devoid of color or merely darker than the rest, but they were just simply not so bright, being to a lesser degree penetrated by light, the shadowed areas did not, of course, show the same color values as those exposed to the sun, but they were just as rich in color, among which, complementaries and especially blue, seemed to dominate. By observing and reproducing these colors, it became possible to indicate depth without resorting to any of the bitumens customary reserved for shadows. At the same²⁴ time the general aspect of the work became brighter.

Gauguin once remarked that the impressionists "searched only with their eyes", and it was this "searching only with their eyes" that marked them the last of the realists.

Cheney explained the influence of impressionism when he wrote:

Impressionism proved to be an interruption in the development of Modernism. That is, in so far as Modernism constitutes a revolution against realism; against the camera eye and transcriptive painting, impressionism added nothing substantially new and possibly diverted leading innovators into merely a more intimate phase of nature-illustration The impressionists, indeed, dissipated structure lost form in a veiling shimmering colour, on the surface. Yet they served all subsequent painters, including

²⁴ Rewald, John. History of Impressionism. New York: Simon and Schuster, 1946. p.178.

the century-old moderns in one important matter. They cleansed colour, bringing in that fresh and luminous aspect that so brightens every gallery of pictures painted since the eighties, as compared with pre-impressionist showings.²⁵

Cheney goes on to say that the techniques which the impressionists passed on to moderns was a means to create a pure and more intense expression of their non-representational vision. The 'broken color' of Impressionism became the standard painting medium.²⁶

In another of his writing Cheney expounds the characteristics of impressionism:

Impressionism was concerned with the depicting of fleeting aspects of nature. Story interest was wholly suppressed, and the object as such was subordinated. The surface nature under light and the nuances of the competent colour in light, became all important. Structure, depth, organization, were largely forgotten. Art became luminous, hazy, and scientifically accurate. That the painters then discovered a new way to make new colour, fresh, alive, brilliant, by juxtaposition of minutest strokes, patches and wedges, was enormously important to the technical advance in painting.²⁷

Claude Monet (1840 - 1926), who has been named by art historians as the innovator of impressionism, was instrumental in giving the movement its name. In 1874, the first exhibition of the impressionists took place in Paris, and in it Monet exhibited a sunrise scene, which he called Impression: Soleil Levant. His work, however, was

²⁵ Cheney, Sheldon. The Story of Modern Art. Fourth printing. New York: Viking Press, 1947. p.176.

²⁶ Ibid., pp. 176 & 177.

²⁷ Cheney, Sheldon. Impressionism in Art. New York: Tudor Publishing Company, 1934. p.34.

not well received by the public, and in derision, his critics laughingly proclaimed him a heretic, naming himself and his followers, Impressionists, a title that remains to this day.

Edouard Monet (1832 - 1883), Camille Pissarro (1830 - 1903), Alfred Sisley (1840 - 1899), Berthe Morisot (1840 - 1895), and Pierre Auguste Renoir (1841 - 1919) were close followers of Monet, whose daring spirit is revealed in the works of Gombrich:

It was Claude Monet (1840 - 1926) who urged his friends to abandon the studio altogether and never paint a single stroke except in front of the "motif". He had a little boat fitted out as a studio to allow him to explore the moods and effects of the river scenery . . . For Monet's idea that all painting of nature must be actually finished "on the spot" not only demanded a change in the habits and a disregard for comfort,²⁸ it was bound to result in new technical methods.

Monet first experimented with little brush strokes to paint reality under different atmospheric conditions of scintillating light. He is said to have painted the same haystack twenty times at intervals of two hours in order to complete his study of the effects of sunlight on objects when viewed from the same position at different times during the day.

²⁸ Gombrich, E.H. The Story of Art. New York: Phaidon Publishers, Inc. 1952. p.291.

In the open air he created a flatness of form, a freshness of color, and a luminous beauty of glasslike transparency, which his followers were to carry forward into modern impressionism.

The influences of England upon French art at this time cannot be overlooked. On July 18, 1870, France declared war on Prussia over the throne of Spain, and on September 2, 1870, Napoleon III surrendered and the Third Republic was formed in Paris. As the Prussians advanced on the city, its citizens fled. Among them were the artists Monet, Pissarro, Sisley, who took refuge in England. There they came in contact with English landscape painters whose works exercised a tremendous influence on them.

In a letter to Dewhurst, dated November, 1902, Pissarro writes of his experiences in England:

Monet and I were very enthusiastic over the London landscapes. Monet worked in the parks, whilst I, living at Lower Norwood, at that time a charming suburb, studied the effect of fog, snow, and spring-time. We worked on nature We also visited museums. The watercolors and paintings of Turner and of Constable, the canvases of Old Crome, has certainly had an influence on us. 29

In 1874, having arrived back in Paris, and finding it difficult to have their pictures accepted at the Salon, the newly formed group of impressionist painters decided to open an exhibition of their own.

29 From a letter of Pissarro to Dewhurst, Nov., 1902
Dewhurst: Impressionist Painting. New York: Charles Scribner Sons, 1904. pp. 31 & 32.

Gombrich's comments gives us a vivid description of the reaction of the masses to this school of painting:

I have seen people rock with laughter in front of these pictures, but my heart bled when I saw them. These would-be artists call themselves revolutionaries, "Impressionists". They take a piece of canvas, colour and brush, daub a few patches of colour on them at random, and sign the whole thing with their name. It is a delusion of the same kind as if the inmates of Bedlam picked up stone from the wayside and imagined they had found diamonds. 30

Gombrich proceeds further in his study:

It was some time before the public learned that to appreciate an Impressionist painting one has to step back a few yards, and enjoy the miracle of seeing these puzzling patches suddenly fall into place and come to life before our eyes. To achieve this miracle and to transfer the actual visual experience of the painter to the beholder was the true aim of the Impressionists. 31

The great stride made by the impressionists was taken, when according to Gombrich

All the bogeys of 'dignified subject matter', of 'balanced composition', of 'correct drawing' were laid to rest. The artist was responsible to no one but his own sensibilities for what he painted and how he painted. 32

It is not the purpose of this thesis to delve deeply into the evolution of impressionism and its tedious struggles in a series of exhibitions and rejections that took place

30 Gombrich, Op. cit.. p. 392.

31 Ibid., p. 394.

32 Ibid., p. 395.

in Paris at this time, however, it may be of value to tabulate the main contributions and changes that have taken place in art with the coming of this newly formed scientific movement.

THE OLD

PRE-IMPRESSIONIST PAINTERS

1. adhered to traditional studio methods
2. painted in the artificial light of a studio
3. used the traditional brown undercoating before applying color on canvas
4. used brown or black for all shadows regardless of the color of the object
5. clung to academic rules for perspective
6. mixed color on the palette before applying the paint
7. chief interest in subject matter according to rule
8. used traditional subject matter only

THE NEW

IMPRESSIONIST PAINTERS

1. went directly to nature for information
2. painted directly from the object or scene whether indoors or out
3. painted directly on the canvas with brilliant primary colors
4. used complementary colors for shading according to scientific methods
5. made use of color perspective as proved by science to be effective
6. had recourse to pointillism to produce secondary colors. painted with the three primaries and black and white
7. chief interest in light and color with no concern for subject matter, structure or form
8. found new subject matter in fog, rain, sleet and atmosphere etc.

- 9. saw objects in one color only, same for all times of the day
- 10. kept the outline clear and distinct
- 11. poked their noses into the picture to analyze its structure
- 9. found that objects have no color, but the allusion of color changes with the reflection of sunlight at different times of the day
- 10. blurred the outline to gain atmospheric effects
- 11. viewed their productions some yards away to gain proper effects

From the above list of innovations introduced by the impressionistic movement, one is led to believe that impressionism was one of the greatest advances made by any movement towards modernism in art. Impressionism taught the world not only to see, but also to appreciate color.

CHAPTER V

CEZANNE AND POST-IMPRESSIONISM

In the late nineteenth and early twentieth centuries the artist reached a point of isolation from the public. Since the rejection of the impressionists, he became a negligible factor in society, and thus he sought refuge with his colleagues, working for his own interests and for a limited number of art lovers who maintained private collections.

Among this number of artists we find Paul Cezanne (1839 - 1906), who was born in Aix-en-Provence in France. He began as an impressionist, but finding that his pictures lacked strength, he proceeded to experiment in painting, to search for "form", and to make out of impressionism "something solid and enduring".

Art historians have attributed to Cezanne the title of "Founder of Modern Painting" and the "Father of Post-Impressionism". He has been considered by many to be the key figure of the Post-Impressionistic group, other leaders being Paul Gauguin, Van Gogh and Seurat.

Post-impressionism may be divided into two aspects: i.e. the Structural, represented by Cezanne and Seurat, and

the Emotional, represented by Gauguin and Van Gogh, who later became the founders of the school of Expressionism. Cezanne's supremacy as a painter of modern times is due to his sureness in the orchestration of the plastic elements. The impressionists stressed the surface of the canvas and sought to give an effect of light and color. Cezanne, on the other hand, sought "form", a creative rather than a representational form. Historians claim that he was the first of the moderns to bring back into painting an organized, coherent, and structural design. He is truly the "Father of Modern Painting" because, through his influence he set the stage for the many "isms" of the twentieth century e.g. cubism, fauvism, abstraction, etc.

Emile Bernard reports a conversation that took place between Cezanne and himself concerning Cezanne's theory that all nature may be reduced to geometric shapes in painting. He says (quoting Cezanne) :

The study of art is very long and badly conducted. Today a painter must discover for himself, for there is no longer any but bad schools, where one becomes warped, where one learns nothing. One must first study geometric forms: the cone, the cube, the cylinder, the sphere. When one knows how to render these things in their form and their places, one ought to know how to paint. 33

33 Loran, Erle. Cezanne's Composition. Second edition. Berkley and Los Angeles: University of California, 1947. p.9.

Cheney expounds on Cezanne's method thus:

He brought together nature and abstraction, the commonest object and the deepest revelation of the cosmic order . . . They (the means he used) concern superimposed and sloping planes, spiral movement, focal points, volumes, weight and counterweight, color counterpoint, and textural enrichment. In color-use he far surpassed El Greco, for he fused drawing and coloring in one process. He spoke of reducing all shapes in nature to three fundamental forms, the cube, the cone, and the cylinder.³⁴

Contrary to the impressionist's aim to catch a momentary effect of light on an object, Cezanne strove to distribute an all-over light that had nothing to do with the moment of time. He took from the impressionists the theory that light was composed of prismatic colors, but instead of using the impressionists's juxtaposition of multicolored spots to create atmosphere, he invented his own system of creating transparency and light by using little colored planes, which remain like little steps in his pictures and add to the space factor. This method brought on a "sensation of color" whereby the color moves in and out of space, going up and down the chromatic scales in modulation, producing an orchestration of opulent and luminous color harmonies.

Myers in his study of Cezanne and Seurat made the following observation:

³⁴ Cheney, Sheldon. A New World History of Art. Toronto: MacMillan Company of Canada, 1950. p.503.

The painting of Cezanne and Seurat is as intense in color as that of the Impressionists and perhaps more intense since it drops the accidental and twinkling quality. The constant shimmer of the earlier style is changed to a permanent and solid glow . . . The Impressionists had been satisfied with an approximation of color relationship produced in an improvisatory manner, whereas the Post-Impressionists of Cezanne-Seurat type aimed for an exact relationship between one tone and another. This they felt would allow them to render their sensations of form in more orderly, complete and rhythmic arrangements in the old-master sense. One of the chief goals of this newer group, then, was to achieve traditional values in composition and form, while still retaining the undeniable merit of the clean palette introduced by their predecessors. 35

At this point in our study it might be well to refer to Erle Loran, who, in his book Cezanne's Composition,³⁶ has developed a splendid exposition of Cezanne's method in organizing a picture. He says that Cezanne first started out by outlining on the bare canvas with a pencil or charcoal planes to fill the space. His most significant contribution came from his treatment of space. In order to get a tighter composition he gradually limited the degree to which the spectator could penetrate distance. To achieve this he brought the background as close to the foreground as possible, thus projecting forms toward the spectator rather than away from him.

35 Myers, Bernard. Art and Civilization. Toronto: McGraw-Hill Book Company, 1937. Pp. 197, 620.

36 Loran, op. cit.

Having established his space relationships with great care and firmness, he then proceeded to distribute the cool colors on small planes throughout the canvas, without stopping to finish any one single spot, as he himself, said, "Advance my canvas at one time."

Cezanne invented a system of modulating a volume from its cool dark side to its light. These volumes he had attained by means of overlapping tiny color planes in full range of the chromatic scale, resulting in a three-dimensional effect, and at the same time as each plane remained separate and distinct, its flatness rendered a two-dimensional quality in his works. He possessed the art of giving an aesthetic effect of transparency and depth through color modulations. He also used the method of "lost and found" edges to allow his volumes to pass into negative space.

Loran says:

The control of planes is the essence of Cezanne's achievement . . . It is the organization of the underlying planes, their rotation from static to dynamic positions, the tensions and space intervals between them, their movement into depth and their return to the picture plane . . . that is primarily important . . . If Cezanne maintains a high place in the history of painting, it may well be because of his mastery over these basic structural planes and their synthesis with his rich and functional color. 37

Cezanne invented his own unique way of painting. Loran says that he first covered the canvas with an earth green color, then starting with the light areas in flesh tints, he gradated and blended color with thatched strokes to the outer contours, allowing the complementary colors to show through. He finally created and achieved light by producing an inner light emanating from the color relationships in the picture itself. Artists prior to Cezanne copied the realistic effects of light and shade directly from nature; Cezanne created his own diffused light from his study of color harmonies. He claimed that when color is at its greatest fulness, the form then attains its greatest richness.

Cezanne understood the plastic properties of color, and Loran claims that he was the first to control and understand fully the phenomenon of its advancing and receding aspects. He frequently made use of blue backgrounds to emphasize in a greater degree the red-yellow range of his figures. In the handling of pigment, Cezanne attached great importance to brushing. Under the influence of Pissarro, he experimented with small brush strokes. First these were uniform and rectangular in shape, but later diagonal strokes which changed in direction from one part of the picture to another, were employed. His freedom of execution is one of the marvels of modern art.

His surfaces vary from a thin light wash to a thick pigment, layer upon layer, that could be applied with a knife. Loran lauded his skill when he wrote:

That Cezanne could have painted certain pictures more than a hundred times without ever losing the freshness of a quick sketch is one of the mysteries of art. ³⁸

Although Cezanne had no actual concern for texture, still a rich textural quality appeared in his works as a result of his brush manipulations. His brush strokes built up form, his major concern being that of space elements rather than decorative factors. He became interested even with negative space.

One of his outstanding innovations was the complete reversal of scientific perspective in his art. If we study his drawings we find that his roads almost always create an illusion of space with no convergence to a point on the horizon. He does not diminish an object according to scientific perspective, but he expands or diminishes sizes to satisfy the requirements of his composition as a whole. He tipped his plates and dishes to accentuate thrusts, and for the sake of holding the plane in related tensions to other planes (a device of seeing from different eye levels.)

Cezanne was the great artist of still life and he

³⁸ Ibid., p. 30.

worked out a formula whereby his subjects became monumental and at the same time beautiful in color. He gave much attention to the structure of objects, their geometrical planes, cubes and cylinders. His methods involved an integration of line and color quite logically, for during the process of painting he initiated drawing, and the more color harmonies, the more the drawing becomes precise. His contours developed simultaneously with the filling in of color areas. As his colors ran over the border of the plane making the drawing indistinct, he imposed a new line and if need be altering his contours by applying more color, layer upon layer. This new method was very different from the old grissaille method of underpainting in white on a dark background.

According to Cezanne, drawing was just a good method of construction, locating and arranging elements of a motif. Verticals and horizontals play an important part in Cezanne's paintings.

Cezanne used distortion as a form-conditioning factor. We see this clearly in his treatment of the little cabin in his picture La Maison Maria. Loran photographed the motif on the same spot where Cezanne had drawn his picture. Comparing Cezanne's reproduction with the original, we see plainly the tilted axis of the building, a creation

of Cezanne in order to give emphasis to the building, making it appear to rise out of space and take on an expressive quality. This method of tilted axis is repeated in many other paintings by Cezanne, so much so that distortion has become part of the modern style.

Loran in his study, Cezanne's Composition, made a very interesting comparison of the same subject treated by two artists, one, an impressionist, the other, a post-impressionist, Renoir and Cezanne, respectively. Their topic of interest was the famous Mount Sainte Victoire which Cezanne had painted over and over again from different points of view. However, in this study, both artists viewed the mountain from the same spot, but their approach to the subject was very different. They may be compared thus:

RENOIR'S PRODUCTION

1. Conveys a conventional approach to painting in the use of aerial perspective. Foreground trees protrude in a realistic way.
2. A deep funnel-like "hole" seems to develop between the distant plateau and the base of the hill
3. In a true impressionistic way, the mountain becomes faded in the mist

CEZANNE'S PRODUCTION

1. Foreground and trees are held together in one plane. Variation in size and shape of trees make this foreground very interesting
2. The mountain is held to the foreground by means of overlapping planes. Because of its clarity and parallel relation to the picture plane, a strong tension can be felt to balance the picture
3. The mountain's position is in deep space, clearer than Renoir's and instead of

fading out, it is boldly outlined to become more pronounced

- 4. Depth and space are not compensated and there is no provision made for the return sweep of the eye of the spectator
- 4. Because of the compact organization of the foreground, middle ground, and background, a return sweep can easily be perceived in Cezanne's composition

Of the two productions, it is evident that the advance made by the post-impressionist's approach is strikingly superior. Cezanne's innovation of little color planes that remain as separate little steps adds significantly to the space factor in his design.

From the foregoing considerations, it may be stipulated that the modern style in art can be traced back to the post-impressionist group of painters, whose objectives are revealed in the masterpieces of Cezanne.

These may be summarized as follows:

1. To abandon imitation, sentimentality, moralizing narrative, mirroring nature, or transcribing beauty
2. To translate chosen material into aesthetic patterns and design
3. To deviate from photographic truth to attain creative design and pattern
4. To transfer the artist's attention from outward detailed view of the world and life to an inner view, from materials gathered less with the eye than with

an inner perception.

5. To distort if necessary, and organize nature to convey better the aesthetic feeling through form convention

6. To avoid the impressionist's manner of rendering loosely-formed figures with vibrating surface quality, but instead to create a solid sculpturesque character emitting a permanent inner glow of light

7. To avoid the small dots of pointillism in favor of small planes or tiny areas of paint in color modulations

8. To tie the foreground and the background into one whole by bringing the background forward thus rendering a two-dimensional effect

9. To integrate line and color in the process of drawing and painting simultaneously

10. To stress the importance of space organization with a new understanding of volumes in relation to negative space

11. To control space volumes in related tensions and thrusts bringing life and movement to the canvas in lieu of static productions of the past

12. To establish a monumentality and firmness in well-outlined contours

13. To create an illusion of distance by overlapping planes

instead of scientific and aerial perspective

14. To organize movement so that the spectator's eye can travel smoothly in and out of the picture plane, coming to a standstill at some focal point in the picture

15. To eliminate all modelling of objects as in the past, but instead to use color modulations simply as an aid to the illusion of three-dimensionality

16. To produce rich, translucent, luminous color, pure from the palette

17. To use color to advance objects on the canvas, and to fill up "holes" thus preserving the values of composition and design

The innovations listed above were continued throughout the twentieth century. Gradually there evolved a new era in the creation of modern art, an era more complex than others because of the impact of the discoveries made by psychologists in their attempt to expose the realm of the imagination and subconscious mind.

While modern art was "driven out of Russia, and strangled in Germany",³⁹ in the democracies it began to flourish in a series of "isms" during the first half of the twentieth century. Fauvism, cubism, expressionism and other minor movements responded to Cezanne's treatment

³⁹ Myers, Op. cit.

of color and space, from which two major trends became apparent, i. e. the artist's preoccupations with plastic and aesthetic problems (Cezanne and Seurat), and his retreating into the abstract dream world of the imagination and subconscious mind (Van Gogh and Gauguin).

Cezanne's solution ultimately led to cubism, Van Gogh's to expressionism, and Gauguin's to primitivism.

CHAPTER VI

EXPRESSIONISM

While Paul Cezanne was experimenting with pigment in France in search for his "realization" of form, two other artists in northern Europe were striving after the same goal. They were Vincent Van Gogh, a Dutchman (1853 - 1890), and Paul Gauguin of Spanish and Peruvian blood (1848-1903). The former experimented with intense, light colors, using the short brush strokes and dots of the impressionists, but unlike them, conveying a characteristic excitement in his works, his main objective being to express his feelings in art. The latter, Paul Gauguin, began as an impressionist, but influenced by the Japanese prints, soon abandoned the "broken color" technique to adopt an exotic form of art. Having sailed to the island of the Tahiti in the South Seas, he brought back to the continent his savage instinct of colorful primitivism, characteristic of the Orient and of Africa. He created his own personal style in the use of pigment, using large areas of shadowless color, flattened and distorted figures, and heavy outlines.

As Cezanne and Seurat succeeded in their pursuit of an intellectual art, so Van Gogh and Gauguin achieved their

purpose in developing the emotional aspect which later became one of the chief characteristics of the School of Expressionism, of which Van Gogh and Gauguin were the founders.

Expressionism directs the artist's attention from the outer world to inner views. Its subject matter is not the product of the eye, but rather that of a mental perception. Thus expressionism offers a perfect antithesis to impressionism, the movement which precedes it.

. Webster defines expressionism as a theory or practice of expressing one's inner or subjective emotions and sensations. In relation to art, it may be defined as the expression of one's feelings, emotions, and inspirations, the chief aim of which is to re-create and externalize experiences of his inner self. It is a shift from the objective to the subjective creation.

Saint Thomas Aquinas explains the difference between species impressa and species expressa when he says that the former pertains to the material, while the latter to the spiritual. It is species expressa that carries the theme of expressionism in art.

Kandinsky understood its significance when he said that the artist "must seek deeply into his soul, develop and tend it, so that his art has something to clothe, and does not remain a glove without a hand".

Cheney quotes Dr. Oskar Pfister's views on expressionism in art:

The Expressionist object to the low level of the photographer's camera, reproducing natural colors. The Expressionist wants to reproduce the intrinsic meaning of things, their soul-substance. But this grasping of the intrinsic i.e. the only genuine reality, is not done through the intellectual study of the external world From this view-point, Impressionism appears as a mere surface art, a mechanical craft, and not an art at all. The Expressionist, on the other hand, creates out of the depth of things because he knows himself to be in those depths. To paint out of himself means to reproduce the intrinsic nature of things, the Absolute. The artist creates as God creates, but out of his inner self, and in his own likeness. ⁴⁰

Expressionists were "form seekers", who endowed their pictures with form excellence intuitively rather than intellectually. The essence of expressionism in art today may be termed as "significant form", "plastic orchestration", "plastic vitality", "spatial order". Form is that quality in a picture which characterizes its expressive values. Plastic form is the synthesis of plastic means, that is line, color, space, light, and texture into a rhythmic whole. Different authors speak of different kinds of "form". The Victorian realist ascribes "form" in art to those things in nature which he actually sees. That is, in reality, the mirror of nature, photography. Manet claims that form is for the artist that which he sees at a given moment, not

⁴⁰ Cheney, Sheldon. Expressionism in Art. New York: Tudor Publishing Company, 1948. pp. 77 & 78.

what he knows to be. Both interpretations deal with the outside, not within. For the expressionist form means something more.

Cheney explains it thus:

The form we are talking about here is rather the sum of all the objectively unidentifiable qualities in the picture: it is the inner structure, rhythm, plastic vitality, organic order, architectonics, coiled power . . . all this plus or shaped by the artist's individual way of revealing his feelings: the distinctive difference that makes his painting other than Jones' or Brown's. It is the part of the painting you can't get at, though you know, from your aesthetic reaction, that it is there.⁴¹

To endow a picture with form, life, or movement of its own, the artist uses the plastic elements in volume, in space, in lines, in color, and in texture, placing them in such a way that a path is traced out for the observing eye to follow casually and rhythmically. The pleasure experienced in this rhythmical sequence carries with it a new sense of enrichment, and opens up an avenue of joy within the soul.

The maxim, "Order is Heaven's first law" may be applied to expressionism in art, for the artist-creator must excel in producing order in his pictures. He does this by a masterly application of two basic principles i.e. unity and vitality. Unity supplies balance, completeness,

⁴¹ Ibid., pp. 105 & 106.

and perfection. Vitality gives movement, force, energy, and life.

The nineteenth century romantic painters produced canvases which, although full of natural movement, were plastically disordered as Delacroix's The Death of Sardanapalus bears witness.

It was for the expressionists to establish order through the discovery of plastic orchestration. Prior to this time a composition was considered "good" if it possessed organized balance, proportion, and symmetrical arrangement on the surface. The Victorian age considered Raphael the world's greatest painter because of his proficiency in creating symmetrical balance. His compositions however, remain static and seem "dead" when compared to the impressive, stirring rhythms found in an El Greco or a Cezanne.

The scientific discovery of movement in the laws of relativity in physics have had its impact on expressionism. Cheney writes:

It might be said that all design begins with forms moving in space. There is here some relationship in scientific thought which makes the planetary solar system a basic model of all that physically exists. The planets, spinning in their orbits around the sun, held in space by a complex of reciprocal tensions, afford an analogue to the objects held within the picture limits by felt tensions. The old conception of the picture as static, with its individual objects

compositionally balanced, gives way to a dynamic conception: poised taut movement, fixed by the relationship of volumes in pictorial space -- with a complex moveable path traceable along the invisible lines of tension.⁴²

While the compositions of the old masters were plane and linear, encased in rectangular, triangular, and S curve of beauty, the new expressionist idea of form is one of volume, tension, flow, and dynamics, in other words, plastic orchestration. This is maintained by projecting the canvas plane forward, making a spatial field in which all relief figures and shapes are held in order by means of tensions and elements moving in organic relationship. It follows the first law of modern painters which states that the picture plane must not be violated.

Albert Gleizes made this clear when he said that painting is an art of giving life to a picture plane which is an organism of two-dimensions. The moving elements in the picture of the artist's creation must remain firmly anchored in this space, neither protruding too far forward falling out of the picture, nor receding too far backwards into the distance, making a "hole" in the flat surface.

Although the expressionists allow for a backward

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Ibid., pp. 203 & 204.

movement on the canvas, they require that it be controlled somewhat like bas-relief with not too great an appearance of the round. The painter must organize movements without destroying the two-dimensionality of the production.

Cheney made a special study of the expressionist's method of picture making. In his book entitled Expressionism in Art he has devoted five chapters to this topic. In his analysis he compares an Albert Besnard's painting with its recessive qualities resembling the Dutch genre to the flat murals of modern times. His illustration The Laboratory by Besnard shows how the "wall sense" is destroyed by realistic perspective pictures. It is the aim of the expressionist to preserve the "flat" for he believes that whatever destroys the "flat" destroys unity, and although the vitality of the picture depends upon the completeness of movement function, still, it is the duty of the artist to lead the eye of the spectator into the picture, in and out, bringing it to a poise at some central point. This apparent three-dimensional character must, however, be controlled to retain a two-dimensional effect.

The expressionist, respecting the two-dimensional integrity of the picture, meets his objective by filling up "holes" on his canvas. This he does by bringing deep

space forward, controlling recessive values in a limited range, and bringing out the figures by means of advancing colors. He also creates movement by means of overlapping planes, by gradation of color, and by texture.

Gombrich cites Van Gogh's method of using color in his own words:

I exaggerate the flat color of the hair, I take orange, chrome, and lemon color, and behind the head I do not paint the trivial wall of the room, but the Infinite. I make a simple background out of the tense and richest blue the palette will yield. The blond, luminous head stands out against this strong blue background mysteriously like a star in the azure. Alas, my friends, the public will see nothing but caricature, in this exaggeration, but what does it matter to us? ⁴³

As the caricaturist plays with the likeness of his victim, and distorts it to express just what he feels about his fellowman, so the expressionist, using the same means, proves that our feelings about things do color the way in which we see them.

Because expressionism gives place to the artist's emotional reactions to the world about him, it is most common at times of social and spiritual unrest, and it is most frequently found among the Nordic, Slavic and Jewish people.

⁴³ Gombrich, Op. cit., p. 423.

The first to explore the possibilities of harsh colors and distorted form to convey emotion was Edouard Munch, a Norwegian (1863 - 1944). In his lithograph, Shouting, he shows how a sudden excitement transforms all sense impressions, the face becomes distorted, all lines lead to the head, the eyes are staring and the cheeks, hollow. Fear and horror agonizes the features. This portrait confirms Herbert's remarks:

'Expressionism expresses the emotions of the artist at any cost -- the cost being usually an exaggeration or a distortion of natural appearances, which borders on the grotesque.'⁴⁴

In another instance he called expressionism the "political heresy" of Germany.

Oskar Kokoschka, an Austrian expressionist, shocked the public because he refused to see the bright side of things. His picture Children at Play substantiates Read's definition of this movement in art. Gauguin encouraged artists to abandon the subtleties of an over-refined art and be forthright in their forms and color schemes. This general trend in expressionism which led away from aesthetic beauty was a source of great disturbance to the public.

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Read, Herbert. Art and Society. Revised edition. London, England: Faber and Faber, Limited, 1956. p.112.

German expressionism took many forms; the Child Primitive Art of Paul Klee; the Prehistoric Primitive Art of the Blaue Reiter Group (1911 - 1913); the strong Folk Traditional Art of the past in the Bridge (Die Brucke) group of Emil Nolde. These forms were further subdivided and led to semi-abstraction.

Before World War I, expressionism represented a turning away from the unpleasant realities of life. It was divided into two main streams, the figurative and the semi-abstract, roughly corresponding to the Bridge and the Blaue Reiter groups, led by the German, Franz Marc (1880 - 1916) and the Russian, Wassily Kandinsky (1866 - 1944).

Myers, speaking of Kandinsky, says that he (Kandinsky)

begins from a Fauve decorative basis mingled with linear symbolism of Art Nouveau. From here he moves to the non-figurative play of lines and colors. Pictures like his "Improvisation" illustrate this; its musical rhythms and mystical pulsating style are designed to create in the spectator a "state of soul". It is the ultimate in the Expressionist denial of matter and substance, interested only in graphic representation of "mood" resulting from the combination of psychologically meaningful linear movements, form blendings and color patterns.⁴⁵

After the War the expressionists became the New Objectivists, who were figurative and often naturalistic

⁴⁵ Myers, Bernard. Art and Civilization. Toronto: McGraw-Hill Company, Limited, 1957. pp. 638 & 639.

in approach. The New Objectivity was the product of the disillusionment and hopelessness that existed after World War I. Among these painters were George Grosz (b. 1893 -), Otto Dix (b. 1891 -), and Max Beckmann (1884 - 1950).

Expressionism at the time sought to portray the spirit of the Machine Age, and in 1955, Abstract Expressionism became the universal mode of painting and sculpture.

CHAPTER VII

OTHER MINOR MOVEMENTS

The Machine Age of the twentieth century with its introduction of steel and iron, its overwhelming scientific discoveries, and an emerging changing society, had its full impact on the artist of the contemporary world. His point of view has now become individualistic and varied, his interests being focussed on materials and techniques rather than on meaning or perfection, with the result that the average person today is at a loss to understand the message the artist wishes to convey.

Agitated public opinion does not disturb the modern artist, for he knows his work to be great as long as he has ventured into new horizons, and accomplished that which he had set out to do. This uninhibited freedom of execution is typical of modern art. It began with the fauves, in 1905, whose ambition was to create an unhampered freedom of the child in art, and at the same time retain the "balance, purity and peace" of the scholarly artist.

In the Salon D'Automne in 1905, 'Les Fauves' who carried on and extended the trends instigated by Van Gogh and Gauguin, shocked the world with their free use of

brilliant colors and distorted figures. The reaction of the public to such a display became so violent that they named the young group of artist exhibitors "Wild Beasts", which being interpreted, is "Les Fauves."

Their recognized leader, Henri Matisse (1869 - 1954), loved paintings of children who used colors boldly for reasons of their own, and who made patterns by instinct. Matisse being fundamentally a decorator in painting, used color and texture with surprising efficiency to produce delightful pattern and rich design. In his pictures everyone of the formal means may be found: overlapping of planes, volume-space adjustments, axial pulls, color and texture; all uniting in harmonious interplay to create a perfect plastic orchestration.

Cheney remarks:

There are few things more pleasing to the eye, as sheer decoration, than the best of Matisse canvases in the entire range of art.⁴⁶

Matisse was deeply indebted to Japanese prints and Chinese landscapes from which he derived his method of weaving color, line and textures into luxuriant tapestry-like harmonies of bright and animated color.

⁴⁶ Cheney, Sheldon. Expressionism in Art. New York: Tudor Publishing Company, 1943. p. 250.

In 1907 he became the acknowledged world master of decorative design, and in 1955 Matisse was recognized as the greatest decorative painter in the Western World.

Close followers of Matisse among the group of Les Fauves were: Andre Derain (1880 - 1954), Maurice de Vlaminck (1876 - 1958), and Georges Rouault (1871 - 1958).

The Fauvish supremacy lasted from 1907 to 1909.

Primitivism: This movement advocated by Gauguin and carried further in the works of Rousseau heralded a complete revolution in taste which began about the year 1905 during the first exhibition of Les Fauves.

The Primitives or self-taught artists may be exemplified in the works of Rousseau (1844 - 1910), who is known as Le Douanier. His works bear a colorful individualism of the neo-primitives, children, the insane, contemporary tribal groups, et al. His subjects are usually jungle scenes in conventionalized form with exquisite texture and interesting design.

Futurism: The growth of Futurism which evolved in Italy about 1909 accompanied the frenzied nationalism of the Italian Fascists. It issued a manifesto concerning the ideal of mechanism, industrialism, speed and motion. Its theorist and propagandist was the Italian poet, Martinetti, and its chief exponents were Umberto Boccioni,

b. 1882, Gino Severini(b.1883), and Giacomo Balla(b.1871) Futurism, too, was short-lived, and it disappeared in 1917.

Dadaism: This minor movement was born in Zurich, Switzerland in 1916; it died in Paris in 1924. The early Dadaists expressed the dynamics of the modern age, their aims being to shock and revolt against everything and everybody, against God, country, and art itself. It soon died, but from its remains Surrealism was born.

Cubism : From 1907 to 1914 a new pictorial language evolved in the modern movement known as cubism. Its leader, Pablo Picasso(b. 1881), is the most outstanding painter in the world today. His works, most prolific and versatile, follow no single line of development, and from them one can easily discern that Picasso changed from school to school.

Picasso came to Paris in 1903, and under the influence of Cezanne and primitive art, he and Georges Braque (b. 1882) began to experiment in new techniques. They broke down their subject matter into geometric facet-like forms, which they then organized into a pictorial composition, sometimes representing several aspects of the same composition simultaneously, adhering to Picasso's motto: " You paint, not what you see, but what you know is there."

Cezanne's intellectual and geometric forms were the sources from which Picasso derived his theory of cubism. Its aspects were both analytical and synthetic. From 1901 to 1911, the analytical aspect was in vogue, the breaking up of forms and recognizable objects into planes in a process of investigation, experimentation and analysis. Cubism rejected subject matter for the expression of the design itself through the use of rectangular planes, and chiaroscuro in space. The use of color, too, was subordinated to the form and space problem. Prevailing greys, browns and blacks lessened the emotional appeal.

Picasso's "Blue Period" was the first phase into which he entered, and there he painted pathetic scenes of his native Spain in a blue tonality. His second period was known as his "Rose Period", in which he constructed pinkish hues in sculptural form. Picasso's Head of the Lady in a Mantilla shows the human body cut up in geometric forms. It is a crystallization of the head which looks less like a painting than a wood carving.

Traditionally, the painter viewed his object from one static point outside the picture frame. Now Picasso and his colleagues disintegrate the form into a series of simultaneously-viewed different aspects of same

subject. It was an original art which made use of displaced eyes, noses, etc.

According to Myers:

In order to achieve a greater understanding or analysis of the figure, the Cubist painter "steps into the picture frame" and walks around the subject, observing it from various angles that strike him significant, and recording these as his impressions of the form. Although the Cubists were actually interested in greater understanding of shapes they dealt with, one of the results of their undoubtedly startling and dynamic painting was the actual destruction of form and its reduction to a series of decorative elements. This was true of the next phase of their development.⁴⁷

As Picasso's work developed, his planes became more clearly defined; chiaroscuro was slowly eliminated; texture was emphasized. and there was an introduction of foreign materials into his compositions (collages). These innovations created a new period in cubism called the Synthesis Cubism (1912 - 1922). Now instead of dissecting his object, Picasso better understood its relationship to the creative needs of his medium. A greater control of design over the whole canvas marked this period. Synthetic cubism was concerned with decorative and textural form, which were enhanced by the innovations of collages.

⁴⁶ Myers: Op. cit., p. 629

The art historian, Cheney, says of Picasso:

There is a sort of pictorial grandeur, a compositional completeness, an unfailing formal aliveness in all these pictures. Such are the qualities that have been of foremost concern to creative painters since Cezanne. The search instituted by Cezanne ended most richly in Picasso's works. All other schools in France have been minor as compared to this one. 48

Many abstract movements in art have been derived from cubism, but these were of short duration. The De Stijl Movement in Holland, the Neoplasticism in France, the New Objectivity in Germany, to name a few, all evolved from some aspect of cubism.

Surrealism: In 1924 a group of young artists, impressed by the writings of Freud who said that when wakening thoughts are numbed, the child and the savage in us take over, endeavored to create a dream world which would become more real than reality itself. Surrealism is both anti-rational and anti-emotional, and it may be defined as a combination of irrational images or subjects not usually associated. It portrayed a dream world in a confusing complex situation. Feelings buried deep in one's mind, what the artist sees only with the inner eye, and not through the outer world of perception, were produced on the canvas by the surrealist.

48 Cheney, Sheldon. A New World History of Art.

New York: Viking Press, 1956. p. 625.

The poet, Andre Breton, is the alleged originator of this movement. It was he who published in 1924 the "Manifesto du Surrealism" in which he resolved the dream state and reality into a sort of absolute reality, a surrealite. He says that he believed in the future "transmutation of these two seemingly contradictory states, dream and reality, a super-reality, so to speak." His philosophical justifications may be found in Hegel and Marx.

Surrealism was the movement in art which set the artist free to throw off reality and to allow the imagination to transform reality into a super-reality, a surrealism.

Gombrich's point of view is that the best of the modern movements in art is Surrealism. The name was coined in 1954 to express the longing of young artists to create something more real than reality itself.⁴⁹

Some of the more recent forms of surrealism endeavor to delve into the primary sources of the mind, producing something akin to the magical works of the primitive artists. Out of this creation there evolved another "ism" known as Automatism.

⁴⁹ Gombrich, Op. cit., p. 441.

Automatism: created pictures without thought or logic, but simply through intuition and spontaneity.

It is the exact opposite of photography. It is the relaxed world of feeling, bodily movements and ideas, interacting with the two-dimensional space. It is the exploration of intuitive expression.

Self-expression, being one of man's needs, frees the artist from the limitations of subject matter. He does not change what he sees because he cannot draw reality, but he distorts reality in order to express what he wants to say in a more direct way. This rejection from the outer appearance of the world of reality, this withdrawal from subject matter itself, produced a new form of art, Non-objectivism or Abstraction.

Abstract, Non-objective Art: The artists of this movement became more and more remote from objects and ordinary man. Wassily Kandinsky, a Russian, was the first to develop a complete theory and to systematically explore the expressive qualities of line, form and color.

The artist possesses four kinds of vision, namely, practical, curious, aesthetic and creative. It is the last of these visions that is most stressed in modern art. In creative vision, objects tend to lose their separate unities, and they begin to take their places as so many bits of a

whole mosaic vision. Thus the effect is non-objective and abstract.

Mondrian in Holland experimented with geometric patterns of vertical and horizontal lines, and with rectangular areas of flat primary colors.

In Russia, Pevsner and Gabo, working with steel, aluminum and plastics, developed a three-dimensional abstract art which became known as constructivism. This form of art rejected the canvas entirely, and it had recourse to harmony in form and relationships. The artist of today is a "form" seeker and in proportion as his art becomes purer and more abstract, the number of people to whom it appeals becomes less.

Helen Gardner, speaking of the modern trend writes:

Abstraction in painting carried to its logical conclusion becomes non-objective: that is it is not representational content and hence has no associational appeal. Its aim is to stimulate emotional reactions to formal elements only: to relationships of line, light, and dark, color, texture, space. Form, itself, pure form, is its subject matter. 50

In 1930 Paris no longer housed only the French School of Art, but it became the international centre or rendezvous for artists from all parts of the world, Chinese, African, Hindu, Japanese, Arab, Russian, Spanish, American et al.

50 Gardner, Op. cit., p. 735.

Their exchange of ideas in aesthetics led to the development of an international style, particularly in architecture. The introduction of new materials such as iron and steel enhanced its creation.

Helen Gardner summarizes the contributions of the past that led to the twentieth century modern art :

Cezanne pointed the way; the Cubists took a long stride; Kandinsky, Mondrian, and the Russians attained complete non-objectivity; the Germans, shunning the formalism of the French, revitalized earlier traditional styles with a tendency both to transcendentalism and to realism; the Futurists, protesting against the past vitriologically, and with eyes intent on the present and the future, attempt to express time and space in the normally static art of painting; the realist and the surrealist in their ideology probed the subconscious and the world of pure fantasy, and often expressed it through a painstaking realism.⁵¹

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Gardner, Op. cit., pp. 767 & 768.

PART II

INFLUENCE ON ART EDUCATION

CHAPTER VIII

A NEW CONCEPT IN ART EDUCATION

A. THE IMPACT OF A NEW PSYCHOLOGY

Before discussing the changes that have taken place during the past century in methods of teaching art, one must first review the innovations of thought that have transformed the entire system of education. New theories in psychology have had a tremendous effect on education in general.

Although methods of teaching and learning from first-hand experience may be traced back to Montaigne (1533 - 1592), and Bacon (1561 - 1626), and later developed by Comenius (1592 - 1672) in his Didactica Magna and his Orbis Pictus, these ideas were not put into execution until recent years.

Rousseau (1712 - 1788), also, claimed that children learn more readily through self-initiated activities; that self-competition is superior to rivalry among classmates. John Locke (1632 - 1704), picturing the child's mind as a "tabula rasa", wrote a treatise Some Thoughts Concerning Education in which he advocated the teaching of drawing. Locke's empiric-

ism and Rousseau's naturalism were later adopted by the great educator, Johann Pestalozzi (1746 - 1882), who believed education to be a process of recording sense impressions on a passive mind (tabula rasa); consequently he devised a series of "object lessons" proceeding from the concrete to the abstract, from the particular to the general. He introduced special models, tools, drawing, modelling, music and geography as important items on his program. He emphasized individual instruction to supply the needs of the child. Many of his methods in teaching were based on the principles of progressive education.

Both Pestalozzi and Rousseau exercised their influence on another great educator, Friedrich Froebel (1782 - 1852), who professed that the whole process of education is to help the child unfold his powers so that he might enter into a spiritual union with God. Firmly convinced that the educative process should be begun at the ages of three and four, Froebel founded the first kindergarten at Yverdon in 1837. He adopted the title "kindergarten", meaning "a place where children grow", for his experimental school, because he wished to stress the educative value of art as an important part in child growth or development.

Butts says of him:

Froebel designed a variety of play activities to develop the whole nature of the child, his moral and emotional nature as well as his intellectual nature. To this end, drawing, clay modeling, painting, coloring, singing, dancing, dramatic stories, manipulation of blocks, patterns, paper and cardboard objects, balls and cubes, were considered appropriate.⁵²

New developments in psychology have made a profound influence on the methods of teaching art. Four of the most outstanding schools were: (1) Faculty Psychology (2) Functional Psychology (3) Gestalt Theory (4) Freudian Psychology, which has already been treated in Part I of this work.

The Faculty and Herbartian Psychology taught that the mind was composed of compartments, will, memory, reason; each of which could be developed through exercise. This school claimed that mental powers, developed through repetition, could be applied to all areas of human endeavor including artistic production. Herbart introduced five important steps of teaching which became the slogan in all teacher-training schools throughout America, and which determined the methods to be used in all drawing lessons, that is (1) preparation (2) presentation (3) association (4) generalization (5) application.

⁵² Butts, Freeman: A Cultural History of Western Education. Second Edition. New York: McGraw-Hill, 1955. p. 403

His famous five-step lesson plans elevated the importance of the teacher and kept the pupil on the level of listener only, contrary to modern classroom techniques.

Functional Psychology, of which John Dewey is considered one of the founders, saw education as a "continuous re-creation of experience." John Dewey (1859 - 1952) was a philosopher of aesthetics as well as education, and he exerted a tremendous influence not only on education in general, but also on methods of teaching contemporary art. His belief that education cannot remain static, that learning leads to more learning, that education implies not experience but control of experience, led readily to new methods in teaching art, as his book Art as Experience has proved.

E. L. Thorndike (1875 - 1949) was also associated with the Functional School of Thought. He based his educational theory on the Stimulus-Response Psychology of which he was the originator. Accordingly he taught that the most systematic method of imparting any school subject is to break each subject into its minute parts, and drill on each part separately, so that learning may establish a series of pathways in the brain resulting from the particular stimulus which caused the desired response. But this type of learning when applied to art was deficient

because it lacked the specific kind of creative thinking which art demands. The Stimulus-Response Theory of education led to an over-emphasis of the intellectual content of art education, and thus a rigidity ensued. Children were taught the color-wheels, and to study standardized color arrangements, i.e., monochromatic, complementary, split-complementary, etcetera. Linear perspective was given great prominence. Pupils laboriously struggled with lines of perspective in drawing a chalk box, a railroad track, or telephone poles. Indeed, the author has been aware of this type of teaching still persisting in our own Canadian schools during the first half of the twentieth century.

John A. Forbes, University of Alberta, in his report, Art in Teacher-Training in England and Canada, quotes Marion Richardson's views on the above system of teaching art. Marion Richardson is an outstanding writer on modern art, and her influence has been felt in many countries throughout the globe. In 1936 she writes:

We used to teach children to copy objects as boxes, and bottles and sometimes flowers and twigs of trees. We did this because of the widespread belief that art was largely a matter of getting a likeness and that children must begin by observing and reproducing simple things and learn step by step, to draw the more difficult things. All the time we had in mind the grown-up artists as the goal to which children ~~were~~ aiming.

We have changed our methods partly because we no longer think of art as man's effort to imitate the appearance of the natural world, but rather man's effort to express his realization of an underlying harmony and also because we have discovered that children have their own individual approach to art. 53

During the nineteenth century Froebel's "basic shapes" were employed. Children followed the teacher's instructions step by step. From the circle, triangle, and other geometric shapes, they made men, birds, houses, and other objects. In this dictatorial method, the child was deprived of the opportunity to choose his own subject matter and to employ ideas that were meaningful to him.

The Gestalt School of Psychology had a strong influence on contemporary art education. It played an important part in the development of a new psychological outlook on American education during the 1920's and 1930's. Kurt Koffka (1886 - 1941), a Gestalt psychologist, claimed that learning organism acts as an entity, not by using or exercising certain parts.

Gaitskell, Director of Art, Ontario Department of Education, says :

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Forbes, John A. Art in Teacher-Training in England and in Canada. Report submitted for the award of Associate of the Institute of Education, University of London, 1956. p. 22.

The Gestalts maintained that wholes are primary; parts derive their properties and their behaviour from them. The learner then acquires knowledge, not by building, bit by bit, a system of nervous connections, but by achieving "insight", that is understanding of the relationships of the various aspects of the learning situation.⁵⁴

Educators today feel that the impact of a new psychology has led many to believe that art education is one of the most satisfying means of providing for emotional stability. This is accomplished through freedom of execution as advocated by expressionism. Creative expression acts as a panacea for the maladjusted.

The Curriculum Guide for Senior High Schools in
in the Province of Alberta states that

The therapeutic value of the Arts and Crafts cannot be ignored for here is the very basis for gaining a worthwhile hobby that may be continued lifelong.

There is no greater satisfaction than creating something with the hands to a sense of achievement with a new recognition of self.⁵⁵

Felix Payant, Director of Design, Professor of Fine Art, Ohio State University, speaking of art in school life says :

The time is ripe for school authorities and teachers

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Gaitskell, Charles and Willard Spalding. Children and Their Art. New York: Harcourt, Brace and Company, 1958. p. 26.

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Curriculum Guide for Senior High Schools
in Arts and Crafts. Department of Education, Province of Alberta, Edmonton, 1954.

to know that the objective of educators is development of character and well-rounded personalities and become really aware of the vital quality of creative art. 56

B. ART EDUCATION IN ENGLAND AND ON THE CONTINENT

In England, as early as 1581, Richard Mulcaster, first headmaster of the Merchant Taylor School, had considered the vocational value of drawing, but his idea of this subject becoming part of the school curriculum was limited in scope. John Ruskin, also, at a much later date drew the attention to what might be called the educational possibilities of drawing. In 1857, he published his Elements of Drawing. From the reading of this document, one can easily discern that his chief interest was the production of artists rather than the modern idea of child development.

56 Payant, Felix. Our Changing Art Education. Columbus: Keramic Studio Publishing Company, 1935. p. 9.

Inspired by Ruskin's writings, Ebenezer Cooke wrote an article for the Journal of Education on principles of teaching art, which is today considered the first scientific writing on children's art.

He says:

The teacher's knowledge of the pupil's nature is not less important than the system on which he teaches The child's attention is aroused and sustained by interest. It is a power not to be neglected. ⁵⁷

Art education for the masses was practically unheard of about two centuries ago. In fact, as late as 1921, the Education Act in England compelled parents to cause their children from the ages of five to fourteen to receive an elementary education which consisted of the three R's only. Drawing had not yet been conceived as a subject worthwhile for all.

In 1869, with the formation of the Slade Professorship at Oxford, Cambridge and London, the teaching of art found its place in the universities for the select few. Ruskin was the first Slade Professor at Oxford, and it was he who said that the art of any country is

⁵⁷ Read, Herbert. Education Through Art. London, England: Faber and Faber, 1945. p. 167.

the "exponent of its social and political virtues".

In other words, the fine arts represent the culture of the state.

In the early twentieth century there appeared on the continent an outstanding educator in the person of Doctor Franz Cizek, leader among art teachers of our day. In 1904, he opened experimental classes for children in the Vienna School of Applied Arts. He was of the opinion that many people made a great mistake in thinking that child-art is merely a step toward adult-art. He believed it to be something isolated, set apart, distinct in itself, using its own laws. In order to prove this, he initiated his own program, eliminating copying, perspective, and the making of color charts. Instead he encouraged children to express their own emotional reactions to some happening which occurred in their own lives. His chief aim was not to produce artists, but to develop the creative power which lies dormant in every child.

His success in this experiment produced a tremendous effect on art education throughout the world. Many from all parts of the globe came to visit his classes, and carried away with them a new concept in art teaching. However, Cizek's idea of creative expression was misinterpreted by some who became convinced that the child should

grow naturally, untrammelled by adult interference, that is, he should be given license to do what he liked. This distorted notion led to confusion and to chaos.

Although the freedom of the child to express himself should not be hampered, still the art teacher has an important role to play in art education. Hers is the task to discern the proper time for teaching, and also the amount to be taught. Each child varies in this particular. Today the chief importance in the study of art is not to produce artists, but to stimulate self-expression generally in order to make the child think creatively about life in general. With this objective in view, it appears that the importance of the art teacher cannot be overstressed.

Having considered the changing views on art education prevalent on the continent during the past century, let us now turn to American education in the field of aesthetics, and study its struggle for existence in the school curriculum.

C. ART EDUCATION IN AMERICA

In 1749, Benjamin Franklin in his Proposed Hints for an Academy first advocated the teaching of drawing which was then considered a "graphic language".

He wrote:

Drawing is a universal language understood by all nations. A man may often express his ideas, even to his countrymen, more clearly with a lead pencil or a bit of chalk, than with his tongue. And many can understand a figure that do not comprehend a description in words, though ever so properly chosen. 58

Although Franklin, Elizabeth Peabody and others favored the inclusion of drawing in the curriculum, it was not generally accepted until some time later.

In 1821, drawing first appeared in the public school curriculum in Boston, but it was restricted to outline drawing of a geometric nature. In 1840, Rembrandt Peale of Philadelphia recommended a form of graphic delineation. In 1848, William Minifee of Baltimore proposed the introduction of art education to develop the art talent to be used in industries.

During the same year, Horace Mann, secretary of the Massachusetts State Board of Education from 1837 to 1848, in his Seventh Annual Report laid considerable stress on drawing.

In 1835, William Bartholemew promoted art instruction in Boston with the result that, in 1860, drawing was introduced in all state schools of Massachusetts. A graded program for linear drawing was published for this

58 Warren, Ruby. The Art Teacher's Guide.
Mason City, Iowa: Ruby Distributing Company, 1943. p. 2.

purpose, one book for each grade. The child was expected to master each linear pattern before proceeding to the next, an influence of the "Faculty" Psychology of the day. Walter Smith, headmaster of the Leeds School of Arts and Science, later director of art education in the state of Massachusetts, published in 1872, his book Art Education, Scholastic and Industrial, but this volume like so many others followed the pedagogy of the day, which is far remote from contemporary art education. Their main objectives were listed thus: (1) To train the eye to exactness of measurement (2) To train the hand to skillful execution (3) To train the memory to accurate recollection of forms (4) To cultivate refined taste for beautiful things.

In 1876 the Philadelphia Centennial Exposition exhibited works in art characterized by the straight-line, curved-line drawing, geometric forms, perspective, objects of outline, chiaroscuro effects. In 1880, the art program for advanced students consisted solely in map drawing and the intricacies of linear perspective. In Teacher-Training colleges formal discipline was advocated with emphasis on technical skill rather than expression. The Herbartian methodology, in which children are taught step by step persisted, but this method has since proved inefficient in teaching art.

In 1882 a broad motive for art education appeared in a report of the United States Centennial Exposition on school art in Boston. It read as follows:

Art Education even for little children means something more than instruction in drawing. It comprehends the cultivation of the eye, that it may perceive form; the cultivation of the hand, that it may represent form graphically (drawing); of the mind, that it may receive and express ideas in regard to form. 59

In 1893 great strides were made in the field of aesthetics. Influenced by the impressionists, schools were awakening to the possibilities of color, and drawing became less formal, although art still remained remote from life. Improvements in paper, paint, brushes and materials became an incentive for teachers to experiment in new ways of handling media.

A significant step forward in the teaching of this subject was contributed by Professor Arthur Dow who said:

Art should be approached through composition rather than imitative drawing. For a great while we taught art through imitation, leaving structure to take care of itself. The true relation between design and representation was lost. Study of composition of line, mass and color, leads to an appreciation of all form of art and of beauties of nature. 60

59 Whitford, William. An Introduction to Art Education. New York: Appleton-Century Company, 1937. p. 10.

60 Payant, Felix. Our Changing Art Education. Columbus, Ohio: Keramic Studio Publishing Company, 1935. p. 11.

In the year 1913 in the city of New York, productions of French art were displayed for the public. The impact of this "Armoury Show" on American artists, and subsequently on American art education, will be discussed in Chapter XI of this work.

CHAPTER IX

THE IMPACT OF IMPRESSIONISM

With the advent of impressionism, the world became more conscious than ever before of the many possibilities of color. Prior to this time, art education consisted of drill and practice in drawing. Water colors were used to a limited degree, and then only for the selected few in the upper elementary grades. Classroom bulletin boards were dull and drab, exhibiting lifeless figures, geometric shapes and stereotyped designs.

It was left for the impressionists to teach the world their secrets of color, and through their influence to make classrooms bright with colorful murals, ethereal landscapes, and brilliant design. It has been said that the introduction of bright color was the greatest innovation in Western painting since the Renaissance. In the modern school, the use of color, once reserved for the more talented students now becomes the medium of expression for all children without exception. The gifted child uses color extensively and intelligently in developing his new

creations, while others find satisfaction in experimenting with its varied combinations, their output being a source for release of tension.

Color has become an important factor in modern society, therefore it has been found to be a service to religion, a leisure-time activity, a definite sales value, a general improvement of taste, a decorative function, an asset in relation to industry and commerce, and a source of developing cultural knowledge of various periods of history.

As impressionism was a revolt against the studio copying of the old masters, so the educator in the modern school guards against "mirror" painting, but tries instead to foster creative activity. Pearson lists the objectives for encouraging creative painting in these words:

1. a relaxed freedom and sense of power with medium
2. sensitiveness to relationship with color and emotional design
3. combining these powers with subject 61

He further remarks that to gain the above objectives, the following principles must be observed:

61

Pearson, Ralph. The New Art Education. New York: Harper and Brothers, 1953. p. 71.

1. Skill and copying should be forgotten (These were enforced in the Traditional School of Painting, an effect of Naturalism.)

2. The thinking mind should be temporarily discarded and the senses should be on the alert (Automaticism)

3. Along with discarding all conscious thought should go all systems of dealing with color which are thought out and scientific (Van Gogh's expressionistic views are exemplified here.)

4. A spirit of adventure and experiment, of alert sensitiveness to the quality of things including color should be given free reign. (Effects of Monet's free experimentation of color.)⁶²

There are many methods of experimenting with color which are used in any modern classroom:

1. accidental mingling
2. spatter painting
3. finger painting
4. silk screen painting
5. painted clay modelling
6. crayon etching
7. use of colored chalk (wet and dry)
8. use of sheer fabric (one color showing through another)
9. pointillism or divisionism
10. lino-cuts

62 Ibid., page 72.

11. potato printing
12. mask making
13. puppetry
14. pottery
15. cut-paper or cardboard construction

In addition to the above, Junior High School students may have opportunity to discover color further

1. in dress
2. in theatre
3. in landscape painting
4. in architecture
5. in interior decorating
6. in poster painting
7. in industrial world arts
8. in historical periods of history

The introduction of color into the modern school has added to the importance of picture-making. Most children enjoy painting pictures. Children, like cavemen, like to paint meaning before they can write.

Methods in the study of color in the elementary school have been revised due to the impact of Modern Art. In the primary grades the paint is previously mixed for the child. Tempera paint, applied in the direct method, is advocated for beginners.

From observation it appears that the physical conditions of the modern school lend themselves readily to the new art education. Freedom is exemplified in the primary grades where painting is carried on in several ways: on the table, on the desk, at the table easel, at the floor easel, on the floor, on the drawing board, on paper fastened to the wall, or to the bulletin board. Besides these various postures for painting, freedom is further enhanced through the use of long-handled brushes.

Impressionism has influenced the study of color to such an extent that today, in place of the rigid copying of the color-wheel, the child is left free to experiment with color. The Programme of Studies for the Elementary Schools in British Columbia reads:

It is important to emphasize that design and painting activities which insist on rigid color arrangements, such as "related with contrast," "split-complementary," "monochromatic" are very restricting and tend to produce regimented color and lack of originality in the classroom. Such color formulae should be avoided. Requiring each child to make a color chart is not recommended. The approach to color should be experimentation to gain knowledge and feeling. 68

68

Programme of Studies for Elementary Schools in British Columbia, 1958. Department of Education, Victoria, British Columbia.

A similar idea is expressed in the Senior High School Curriculum Guide for schools in Alberta:

While the orthodox "color schemes" such as monochromatic, analogous, etc. may be taught, it is more important that students learn to use color without necessarily referring to these devices. Color is an exciting phenomenon which should be experimented with and not prescribed by too many rules.⁶⁴

The influence of impressionism is felt most keenly in the teaching of landscape painting. As the early impressionists went directly to nature for the study of atmospheric changes, so today, the modern teacher introduces her pupils to landscape painting out of doors. Like Monet and Manet, children are encouraged to experiment with color changes brought about by the atmospheric effects on the same objects at different times of the day.

In art appreciation lessons, too, a revision has been made. The Renaissance masters are now replaced by the moderns, Monet, Manet, Cezanne, Van Gogh, Gauguin, and Picasso. An appreciation in the study of color is enriched by comparing the works of the above mentioned artists with the masters of the past.

⁶⁴ Senior High School Curriculum Guide for Art,
1955. Department of Education, Edmonton, Alberta.

CHAPTER X

POST-IMPRESSIONISM AND CREATIVE DESIGN

As the impressionists led the world to an appreciation of color, so the post-impressionists introduced the importance of design inherent in color, shape, tone, mass, and space. The discovery of this factor in modern art is said to be the link that binds modernism to the great art of the past. Paul Cezanne, the innovator of post-impressionism, enhanced the significance of design in all artistic productions, with the result that today one of the important goals in art education is the development of the design sense and its application to things found in daily living.

Modernism has wrought a change in methods of teaching art. Post-impressionism with its emphasis on form, expressionism with its accent on unreality, figments of the imagination and subconscious mind, have effected new objectives and new methodologies in the contemporary art program of the modern school.

In the Old Art Education, naturalism prevailed

and it was the aim of every teacher to have the pupils produce a camera-like picture in minutest detail of whatever appeared to the physical eye. This was the product of external forces with no creation, no feeling and no depth. The teacher of the traditional school dictated principles of good design, then with a ruler and by means of minute measuring, taught and drew with the pupils, step by step, a geometric production which was labelled a design.

In the New Art Education, principles of design are not taught to the beginner, but the pupil is left to experiment and develop his own design, a result of his emotional aspect present in his work, as one writer has put it, "the successful design in art bears the stamp of the personality of its creator". The modern teacher is aware that design or form is the result of continuous effort and that it must be taught in such a manner to allow for great freedom of expression. Creation is the artist's first function, because where there is no creation, there is no art. Consequently the teacher stimulates the child to activity, to express what he feels within himself, and gradually design develops through the guidance of the teacher who should know and understand its composition of unity, balance and rhythm.

As learning is self-directive, it is the responsi-

bility of the teacher to provide the child with opportunities in which he can express himself. Everyone has his own way of expressing himself and it is important that children develop confidence in their own ideas. Between the ages of five and nine, the child has no conscious problems about design, and therefore he has little need of formal instruction. Children are born creators. As Cezanne used the elements of line, space, color, light, shade, texture, planes and mass in his compositions, so the child employs the same means in his efforts to create a picture. The modern teacher guides the child so that if one of the means is missing and the design is defective thereby, she may lead the child to further thinking by making such remarks as: Does your picture tell everything about the story? Is your page filled up?

The educator today is aware of the fact that the study of design in painting, modelling, and drawing starts with abstract creations in order to eliminate the complications of a subject. As the design sense grows, applications to subject may begin and continue in slow easy stages, but freedom of expression together with originality are to be encouraged. At the beginning of every class the teacher reminds the children to think carefully and arrange their picture to give a pleasing effect.

As the post-impressionist group of painters spent much time in organizing and controlling volumes, so the modern teacher inspires the child to build his picture with care. Although the child is free to express himself as he wishes, still he depends on the teacher for encouragement, understanding, and continued motivation.

One of the most important activities affecting the modern art programme is the recognition of the creative ability of children. Many authorities believe that no creative expression is forthcoming unless interest is aroused, as one writer says that children cannot create "out of a vacuum"; they must have a "nudge from without and a challenge from within." A common practice today is that the teacher supplies the "nudge from without" by performing five major tasks:

1. supplying materials
2. arranging favorable physical conditions
3. motivating child interest
4. offering timely and suitable guidance
5. treating finished work with respect in the process of evaluation

The importance of design as stressed by the post-impressionist has influenced educational thought to such a degree that educators have advocated special methods in teaching this phase of art.

Nicholas, Mawhood and Trilling in Art Activities in the Modern School 64a support this general procedure in teaching design:

1. motivate interest by studying the works of a Modern Master
2. create a design problem i.e. to make a book cover, table mats, vases, tiles, etc.
3. have pupils plan the design with the teacher
4. stimulate pupils to better efforts by suggestion and by good illustrations
5. have a period of free experimentation by the pupils
6. have an evaluation period follow free experimentation. Teacher and pupils evaluate results.

Post-impressionism has inaugurated the idea that "form must follow function". Influenced by the innovations introduced by the Bauhaus, the modern educator endeavors to produce a design form that has characteristics of workability, comfort and convenience. Creativity has now become one of the essential responsibilities of a democratic society, and creative expression is considered to be a way of life.

Gaitskell says:

There is no quick way of learning design. Rather years of controlled experimentation, observation and selective judgment are required before a sure taste

and insight may be gained in this field of art education.
65

64a Nicholas F.; D. Mawhood, and B. Trilling. Art Activities In The Modern School. New York: MacMillan Company, 1942.

65 Gaitskell, Charles and Margaret. Art Education During Adolescence. New York: Harcourt, Brace and Company, 1954. Page 45.

CHAPTER XI

EXPRESSIONISM IN THE CLASSROOM

A. EXPRESSIONISM AND CHILD ART

The Armory Show of 1913 in the city of New York was instrumental in introducing to the New World the various movements in modern art. At first the innovations of these new trends were not accepted by the masses, but gradually educators as well as the artists became greatly influenced by them. Prior to this time American art education followed the Traditional School of English Portrait Painting. Skill was the goal, and in the artist's endeavor to copy nature, design had been forgotten. If it did appear, it was a stereotyped, conventionalized pattern, stiff, tight, with no genuine creative feeling.

The modern teacher has absorbed some ideas of expressionism and this is revealed in the fact that today every child is considered to be a potential creator, and the teacher, instead of teaching art, teaches the child. She makes a supreme effort to unfold the child's creative potentialities, so that they may become a part of him. Instead of only skill in drawing up to his level, or pushing the child beyond his ability, the teacher has placed child development through creative art as her goal.

Creativity has become an important factor in art education today.

Jacob Ornstein substantiates the idea when he says that if

the individual becomes involved in a purposeful activity we have the beginning of a creative approach to the solution of a problem. To encourage and guide the individual is the function of the creative teacher, it is not the function of the teacher to substitute his mature reactions to the world of the child's own.

Creativity will die if the child is suffocated with skill exercises; likewise he will not grow to be able to solve more mature problems unless his problem tools grow with him. 66

An appreciation of Child Art has been brought to the fore through the influence of the art of Paul Klee and his interest in Primitive Art. His use of paint to suggest fabric, wood encaustic, mosaic painting, writing -- materials of art rather than nature -- have affected art education today. There appears to be an ever increasing appreciation of child art, of seeing things as children see them (the ambition of Paul Klee). The modern teacher advocates a greater freedom of expression to further the development of a pure child art.

As the expressionist paintings of Edouard Munch portray strong feeling, so the teacher encourages the child to paint exactly what he feels about the picture

66 Ornstein, Jacob. "The Nature of Creativity", School Arts Magazine, October, 1959. Vol. 59. No. 2. p. 18.

he is drawing, even if his reactions require distortion of reality.

The influence of expressionism is seen also in caricature and cartoon drawing in the modern school. This is a result of the artist's endeavor to portray his emotions "at any cost".

The impact of expressionism has resulted in a new methodology. As emphasis is placed on learning through experience, it is advocated that the prime duty of the teacher is to supply the child with suitable materials according to his age and talent. With the advance of knowledge in color and design, many new materials have been brought into vogue: textiles, wood, iron, wire, plastics, (to mention a few). The use of collages, as first employed by Picasso, is found to be common in the modern school. No longer does the modern teacher insist upon uniform pieces of paper for each child, on step-by-step instruction, on imitation and copying themes of adults, on coloring hectographic materials, on using solely conventionalized stereotyped projects, on too much stress on neatness, on dictated water-color landscape painting, on the marking of children's art as H, A, B, etc.

Many of these trends can be traced to the changes and attitudes of contemporary art, which may be best expressed in the words of Felix Payant, when he writes

that the best art education today

substitutes new objectives for those realities and insincerities of the past. It substitutes first of all "creation" for "imitation", "strength" for "prettiness", "expression" for "slavishness", "construction" for "embellishment", "significance" for "superficiality", "directness of attack" for "niggling", "simplicity" for "intemperance", "appreciation" for "rules", "experimentation" for "formulas". 67

B. MAJOR RESPONSIBILITIES OF THE TEACHER

Modern art has had some emphasis on art education in these areas so that art education today places emphasis on three major responsibilities of the teacher, (1) motivation (2) guidance (3) evaluation.

1. Motivation: There are several ways in which a teacher may motivate her class. By means of music, an excursion, a play, a story, a topic in enterprise, an interpretation of a poem, a discussion of some event in history or in fancy etc., the teacher may open channels to stimulate creativity on the part of the child. Gaitskell says of the modern teacher:

The main functions of an art teacher are concerned with the use of motivation based upon personal experience, with providing a wide range of media, with allowing pupils freedom for exploration of ideals and techniques, with the careful study of the individual pupils and their output and finally with timely and effective guidance.

The pupils have a voice in their programme of study in art and their output should not be subjected to a quantitative system of marking. 68

68 Gaitskell, Charles and Margaret. Op. Cit., p. 34.

Guidance: Following motivation a reaction takes place in which there is a period of intense concentration on creative work. The teacher does not disturb the children as they proceed, but she is watchful to observe each child in his task, ready to give assistance when needed so as to prevent the child from discouragement. The guidance period is one of the most important in the art lesson, because it is during this time that the teacher's attitude toward the child may make or break his feeling toward art for life. Help during this period should be given on an individual basis. The teacher does not tell the child what to do, but instead she aids him to define his problem. Remotivation may be necessary, as knowledge, imagination and emotion are the driving forces behind child art. The modern teacher realizes that encouragement and praise are the keys to successful art expression, and appreciation of the child and his efforts are essential to good teaching.

Evaluation: Evaluation of work done is vital particularly in the elementary school. Since the grading of art is in opposition to the purposes of creative expression, evaluation may be considered as the learning situation. It functions in two ways: by the child, and by the teacher. The evaluation process takes place in the child as he works; he gives consideration to many ideas as they come to him,

choosing the most appropriate. He evaluates even before he begins to use materials, and also, as he continues his judgments.

The teacher, too, evaluates the child's work as he progresses in it, his purpose in this evaluation being to help the child grow in his ability to express himself through art, and to grow in his appreciation of the work of others.

Finally, pupil-teacher evaluation is that which takes place with the group as a whole at the end of the lesson. In this phase of evaluation the children have much to learn from others, seeing and hearing what and how they have worked.

C. QUESTIONNAIRE OF EVALUATIONS

Changing attitudes, techniques and evaluations in modern art have effected a corresponding sense of changing attitudes, techniques and evaluations in teaching this subject. The Alberta Course of Studies for both the elementary and junior high schools has supplied the teachers with a questionnaire to help them judge their own efforts in teaching art. It reads as follows:

1. Am I successful in maintaining interest?
2. Do I recognize the child's creative ability?
3. Are all art experiences in my classroom recognizing the personal development of the child?

4. Am I using adult standards in judging the child's art, or am I taking full recognition of adolescent qualities?
5. Does the programme allow the student to appraise something of his own self?
6. Does the programme extend the pupil's interests and capacities?
7. Am I judging the work of each student on its merits and development, or am I comparing it with the best in the class?
8. Where am I allowing for a development that will enable the child to self-praise his own work?
9. Does the child feel a broad sensing for the need to improve his own personal appearance?
10. Is the child discovering the worthwhile leisure time values of his art experiences?
11. Are all experiences in harmony with his total growth?

69

CHAPTER XII

CONTEMPORARY ART EDUCATION

During the middle ages and renaissance periods art was common in all processes of human manufacturing. Design color, and drawing were as essential to the educated as arithmetic is in our modern times. Later as society became more complex, the fine arts were separated from the crafts; machines began to produce more, art became less important, and thus considered as a subject unfit for study in the schools. During the nineteenth century art had no effective place in teaching. It was only during the past fifty years that a revolution occurred to offset the lethargy of the public in relation to art.

When art first began to appear on the school curriculum, it was taught mechanically. At the beginning of the twentieth century the emphasis was placed on picture study, on "what the story of the picture tells," an effect of the naturalism that prevailed at that time.

Today the trend in education is to relate the teaching to the needs of the child. Harold Rugg once remarked that youth in the modern school has launched into the "adventure of beauty and the new school provides the machinery for this."

In the modern school as in daily living, art has become functional and real with life. The staging of plays, the making of murals, the planning of exhibits, etc., are a means the teacher uses to provide ample opportunity for establishing an atmosphere of spontaneity and freedom to augment the best artistic production of which the child is capable.

Gaitskell expresses his views on modern trends in the following passage:

In art may be found a field of study, which if educational conditions are right, may contribute in a unique fashion to the development of youth. Elementary schools have made enormous strides in bringing art into the service of general education. Many of those responsible for educational matters are now realizing that this subject may be equally, if not more beneficial in secondary education than it is at elementary level, so that we may look confidently to an increased use of art education in the secondary schools of our educational structure. 69

Another trend in modern art education is the recognition of the value of crafts as well as fine arts. Both are given equal emphasis in the Senior High Schools of Alberta.

The Senior Curriculum Guide in Art advocates the following items for the art programme: painting, drawing, design, lettering, modelling, art metals, commercial art, figure drawing, leathercraft, casting, carving, interior decorating, textile painting, plastics, silk-screen, woodwork, stage

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Gaitskell, Charles and Margaret. Op. cit., p. 116.

craft, dress design, weaving. This long list of media available in art shows the changes that have accrued during the past half century, when mechanical drawing alone, and that to a limited degree, was permitted.

From quotations cited and inferences drawn from the study of this work, there is evidence to conclude that modern trends are effects of a new art education derived from the movements of modern art.

The fall of the French Academy and classical art, which broke the ties that bound the artist by its rigid rules, gave to art education a new sense of freedom of execution and emancipation of traditional methods in teaching art.

The rise of impressionism, with its introduction of pure color, blurred outline, painting outdoors, new subject matter in atmosphere, made its influence felt by awakening in the educator the importance and many possibilities of color.

Post-impressionism was also instrumental in influencing the techniques of teaching art. Abandoning the imitation of the classicist, the sentimentality of the romanticist, and the vibrating quality and blurred outline of the impressionist, post-impressionism enhanced the realization of form and creative design enriched by the use of brilliant color.

The impact of expressionism is keenly felt in the modern school. Through its influence the child paints not an object, but his personal reaction towards that object.

Using his own chosen medium and his own techniques, he breathes forth his soul into his picture. Freedom of expression even to distortion has become one of the main factors of modern techniques in art education today.

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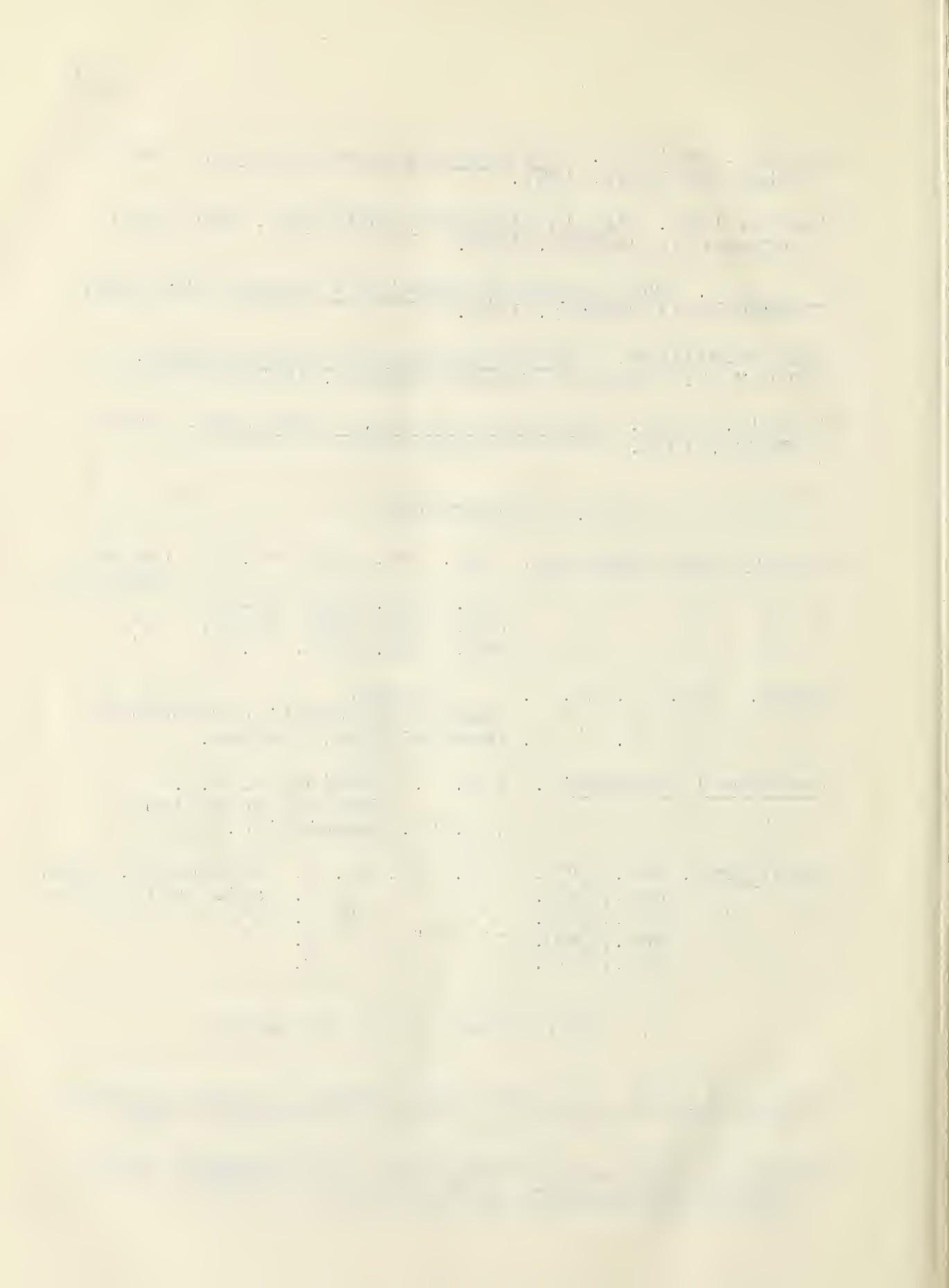
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